

The Invasion of Normandy; Pre-invasion: Planning and Preparation

Preparations for the Allied invasion of Normandy were unprecedented in scale and complexity. In addition to accumulating hundreds of thousands of soldiers and millions of tons of material in Britain, the Allies gathered hundreds of specialized landing craft in ports across southern England. These would play a critical role in delivering the Allied assault troops to the French beaches. Given the presumed difficulties in seizing French harbors from their German garrisons, the Allies designed and built huge metal and concrete artificial harbors--later called "mulberries"--for tow to the Normandy beaches. Once the American and Commonwealth assault troops had secured beachheads in France, the mulberries would make unloading cargo ships easier and faster than carrying supplies over the beach.



Appledore Ebb
Dwight C. Shepler #134
Watercolor, Feb 1944
88-199-EG

The twenty-one foot tide of North Devon withdrew toward the Irish Sea, leaving the confluence of the Taw-and-Torridge a Y-shaped trickle in the flat sands. This was significant, for these tidal and beach conditions approximated those in Normandy where the allied invasion force would land in action. LCTs (Landing Craft Tank) and coasters, which would play a part in the invasion, were left high and "dried out" by the ebb.

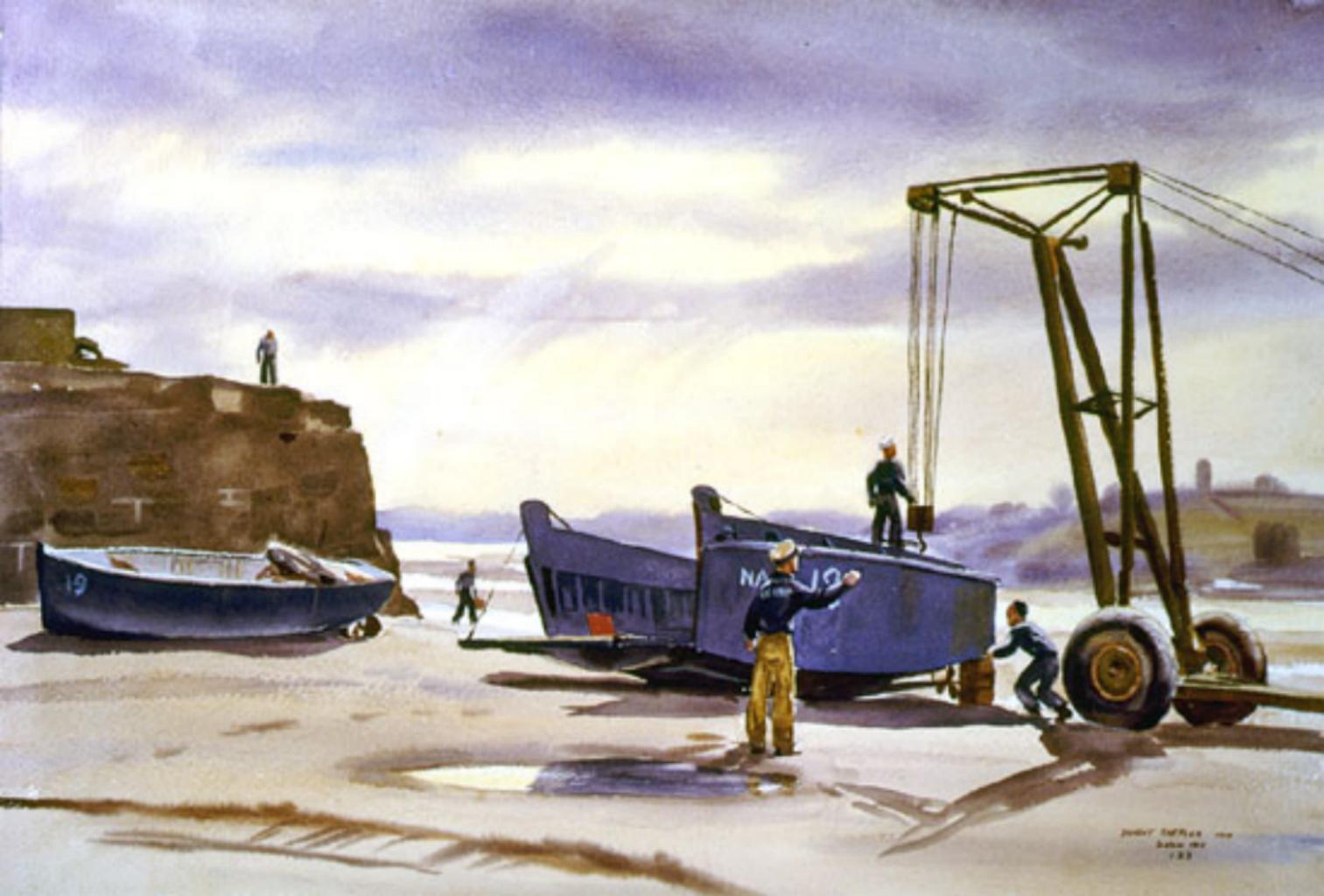
Beyond the lighthouse in the distance lay the dunes and surf-swept beaches of the U.S. Army Assault Training Center at Woolacombe. Here a series of small boat crews from the Advance Amphibious Training Base at Appledore-Instow practiced assaults with successive divisions of infantry troops amidst realistic gunfire and bombardment. The principal objective was the long flat beach of Woolacombe, and the "hedgehogs" of its hinterland, a reasonable facsimile of a "certain" piece of the coast of Europe. Time would tell where and when the actual invasion landscape would be encountered.





Maintenance – Instow
Dwight C. Shepler #133
Watercolor, Feb. 1944
88-199-EF

The retreat of the lofty tides of Appledore left a landing craft high and dry so that a Le Toruneau crane could hoist her stern to exchange a bent propeller. The maintenance shop of Instow Amphibious Base had a great record of keeping busy tank and infantry landing craft operational, despite severe treatment in the surf. The sky reflected a typical winter mood of North Devon.



Painted by Capt. W. H. G.
October 1918
1918



The Battered Amphibian ↗ Darmouth Amphibious Base

Dwight C. Shepler #136

Watercolor, March 1944

88-199-EI

An LCI (Landing Craft Infantry), broached in attempting to rescue a sister ship from the rocks during a practice operations, had her wounds dressed at the Waddleton shipway in the sequestered estuary of the "Dart." U.S. Navy ship fitters welded in new plates. Maintenance and repair of invasion craft constantly in use was an indispensable part of invasion preparations.



DETACHMENT
Layton, 1943



The Rhino's Feet
Dwight C. Shepler #128
Watercolor, March, 1944
88-199-EA

Strange symbols of modern amphibious war were the propellers of Rhino barges swung clear of the water across the sterns of two barges. Three of their four-power rise against the Devon hills, while Seabees completed assembly of pontoons.

Rhino barges were 175 feet long and 42 feet wide and constructed of steel and girders. Shallow of draft and capable of carrying huge loads, they served as lighters (supply transport boats) for delivering their cargo on flat beaches, one of the great problems of the European invasion. Self-propelled, they made their ungainly way with their decks loaded with an incredible quantity of tanks, trucks, jeeps and the infinite paraphernalia of combat.





Phoenix Rising
Dwight C. Shepler #156
Watercolor, April 1944
88-199-FD

With the complex of floating breakwaters, the sunken block ships and concrete Phoenix units made up most of it. This view of the great floating dry dock at Portsmouth, England, shows the underwater shape of the Phoenix units which were towed slowly at three to four knots across the English Channel.

The "Mulberry" artificial harbor was invented in England and its units were built in Scotland and England. The "Mulberry" was designed to provide a harbor on a coast which had no such natural features. This was critical to the continued arrival and unloading of military supplies and reinforcements from England following the establishment of the D-Day beachhead. Mulberry 'B' was the British harbor, while Mulberry 'A' served the American landing beaches. British Royal Engineers and U.S. Navy Seabees had the tough assignment of assembling the breakwater and piers on the Normandy side of the British Channel. The whole project was considered to be one of the boldest flights of imagination in history. Note the little window of the crew's quarters for the trans-channel cruise.



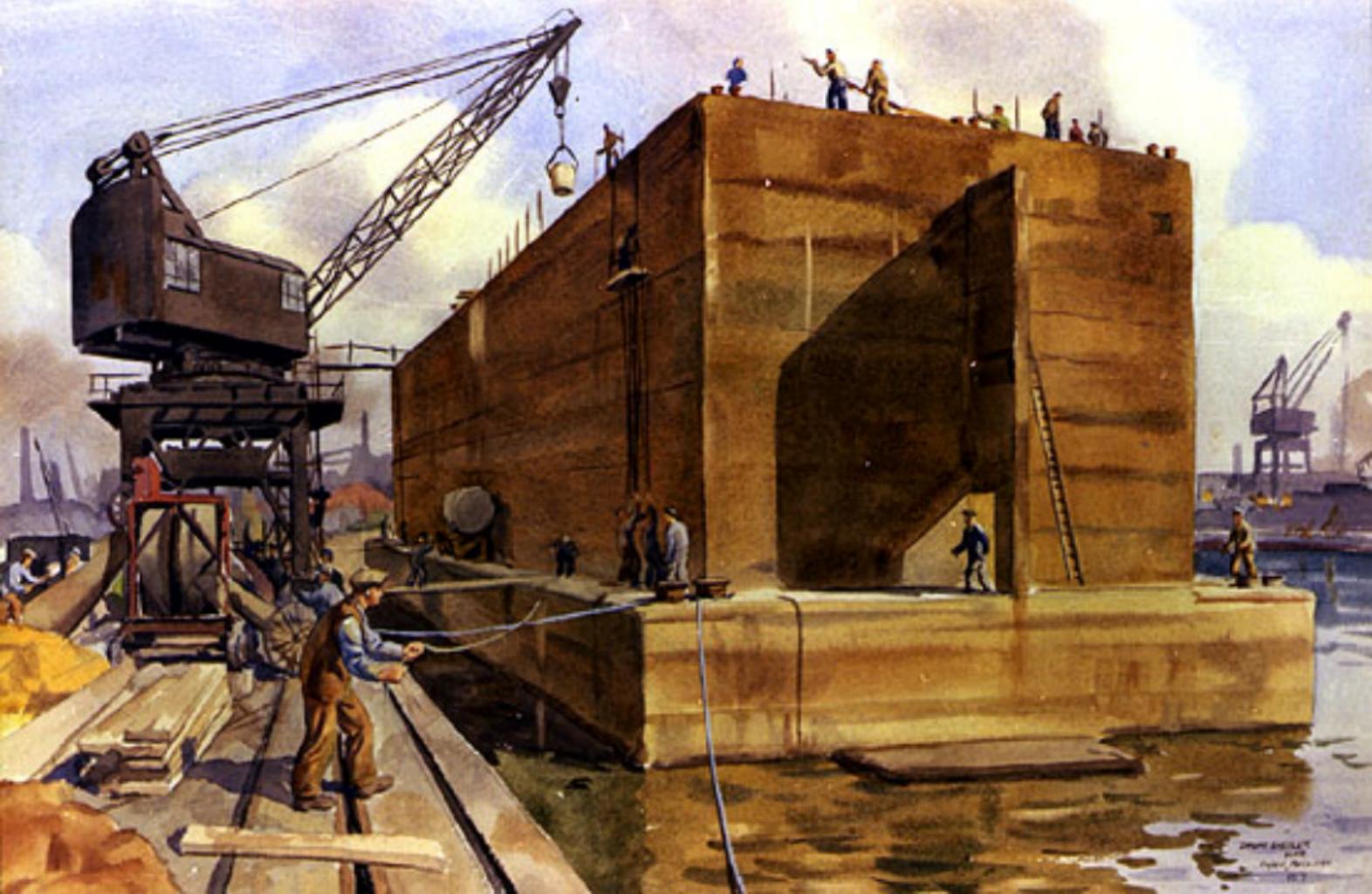
Pierre BRASSEUR
Saguenay 1941-1942
1976



Phoenix Afloat
Dwight C. Shepler #157
Watercolor, March 1944
88-199-FE

One of the great concrete sections of the main breakwater for a "Mulberry" floated at a fitting-out basin. Its hull of hollow and compartmented concrete, reinforced with tons of steel, had valves which permitted internal flooding as tugs nudged the sinking leviathan into its place in the breakwater of the man-made harbor on the Normandy coast.

The outermost auxiliary element of the "Mulberry" harbor was a line of floating breakwaters. These were long steel floats, cruciform in cross-section. They were moored to the bottom and so sluggish in buoyancy that they barely showed above the surface. They knocked down and absorbed the force of the seaward swells before they reached the main breakwater composed of phoenix units and block ships.



DRY DOCK
1940



Pierheads for Mulberry "A"

Dwight C. Shepler #155

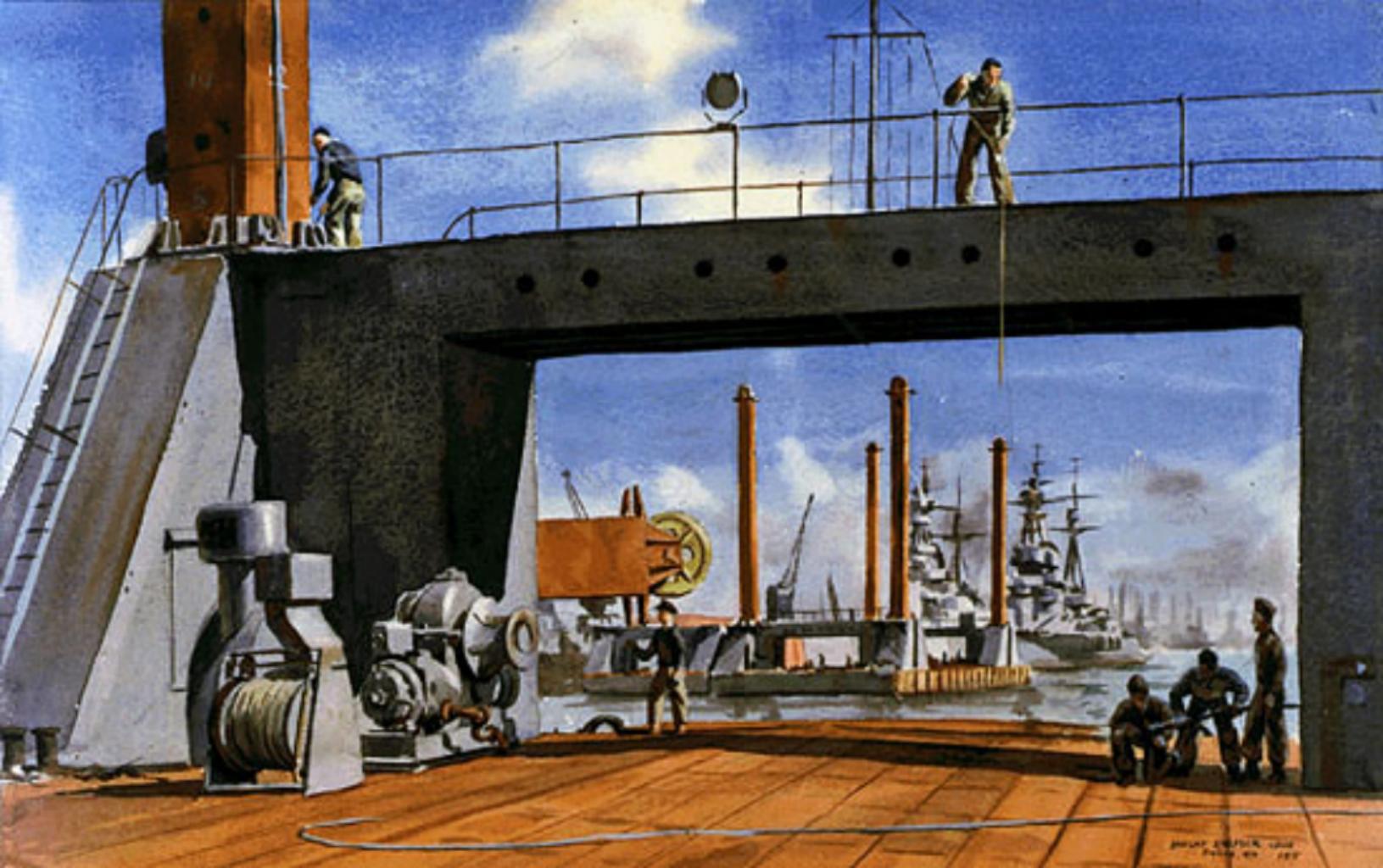
Watercolor, 1944

88-199-FC

Within the shelter made by the floating breakwaters, the sunken block ships and the concrete Phoenix units, these pierheads rode up and down with the tide. From the pier heads floating on reinforced concrete pontoons, a bridge-like causeway made a roadway to the beach. Large ships were able to unload vital military supplies and troop reinforcements without running aground.

This part of the man-made harbor was a mammoth towing job for the tugs. Its Seabee ensigns and crews had all the pride of battleship sailors in their strange craft of 1944.

Seabees and Royal Engineers are depicted completing the installation of "spuds" in one pierhead while another loomed large in scale in comparison with the two old British battleships in the background.





When Is "D" Day?
Dwight C. Shepler #132
Watercolor, April 1944
88-199-EE

Off-duty small boat sailors and an army sentry are shown discussing the principal question on the minds of Allied soldiers and sailors. The Allied High Command held the actual landing date in greatest secrecy, and many Allied troops did not know if they were going on the actual D-Day landing or yet another training exercise until they boarded the ships. Allied forces in Britain lived in uncertainty, knowing the orders could come at any time.





Ancient Cornwall Watches

Dwight C. Shepler #125

Watercolor, April, 1944

88-199-DX

Warships were no novelty to St. Mawes Castle, which has brooded over the waters of Falmouth Harbor for 400 years. The LSTs (Landing Ship, Tank) shown entering the harbor behind a U.S. minesweeper of the *Revon* class were a 1944 expression of the kind of invasive naval forces which this castle was built to repulse. But the castle would be about as much use as an umbrella against these ships.

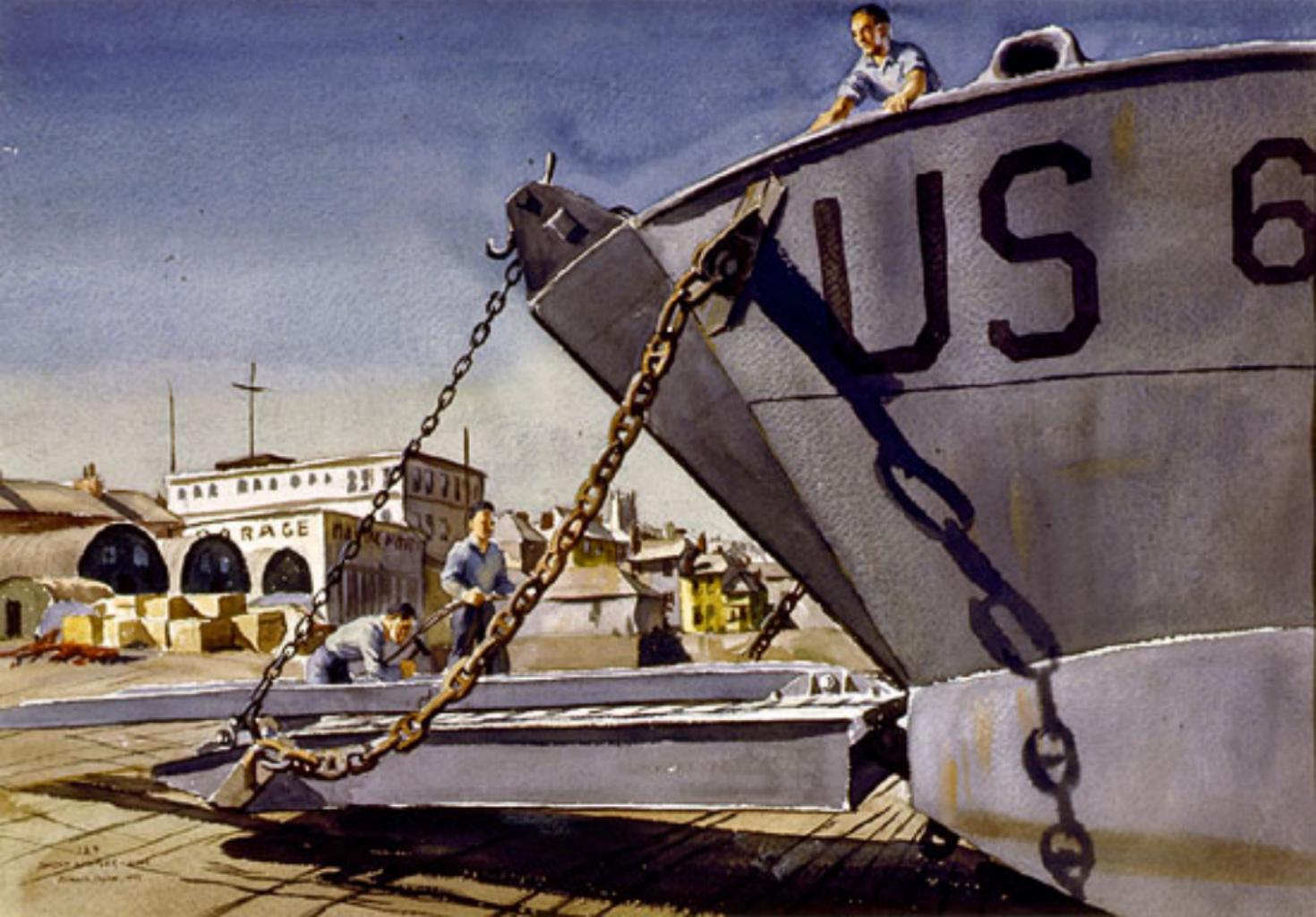
When King Henry VIII of England constructed this artillery fort (as well as Pendennis Castle across the bay and many others) as part of his new coastal defense system in the 16th century, his measures were sweeping and extraordinary. Although a national monument in peacetime, the castle was used as a Royal Air Force auxiliary headquarters during World War II.





Platypus of Falmouth
Dwight C. Shepler #129
Watercolor, 1944
88-199-EB

Shifters of the busy U.S. Navy maintenance yard at Falmouth, Cornwall, rigged ramp extensions on a LCT for the launching of amphibious tanks. This Landing Craft Tank was supported on a "hard," a concrete apron which extended down below tide level like a boat ramp and approximated the slope of a beach, thus allowing the craft to be loaded while in an otherwise deep-water port. New hards were built in ports throughout southern England for the mammoth task of loading the forces of attack.





Uneasy Peace – Fowey

Dwight C. Shepler #131

Watercolor, 1944

88-199-ED

Slumbering old ports heard the engines of countless amphibious craft echoing from the ancient buildings, which climbed the hillsides of this British town. Spring was painfully lovely, for a good spring meant good invasion weather.





St. Mawes Rendezvous
Dwight C. Shepler #130
Watercolor, May 1944
88-199-EC

Instead of fishing boats, assault craft of the U.S. Navy milled about the little harbor of St. Mawes in May of 1944. They then departed for a rendezvous with LSTs in preparation for a practice landing on a beach some miles away. Life in this sunny village of the Cornish coast went on somewhat as usual and, except for the ominous meaning of the maritime activity, had all the attributes of a lotus-eater's existence.





The Coast Inhabitants Wondered

Dwight C. Shepler #126

Watercolor, 1944

88-199-DY

Time and again during the months preceding the invasion, the weird craft of modern amphibious warfare stood out through ancient harbor mouths of Devon and Cronwall, laden with troops and tanks. Mariners, too old for the sea, and women and children always watched, wondering if this could be The Day.

From many ports the craft met in massive rendezvous off Dartmouth and hit the battered beaches of Slapton in full-scale and thunderous attack. One day, the vessels held their course for the continent.





Attack on Slapton Sands

Dwight C. Shepler #127

Watercolor, May, 1944

88-199-DZ

The long beach at Slapton and its evacuated hinterland was the great practice ground for the invasion of Europe. During many months U.S. forces attacked with heavy bombardment and live ammunition in large-scale maneuvers.

The first wave penetrated into the hills, where flame-throwers and demolitions were used. A support wave landed tanks and equipment from LCTs, and engineers set off a smoke screen for cover. Tanks stayed at the water's edge to give support fire until land mines were cleared. The battered manor house and farm buildings were pathetic reminders of evacuated civilian residents.



LCVP
JOHN STREETER, JR.
1944



Assault Loading at Appledore

Dwight C. Shepler #135

Watercolor, May 1944

88-199-EH

A U.S. Navy beach master directed the loading of light and medium tanks of the U.S. Army Assault Training Center. On an incoming tide, Mark-6 LCTs took aboard the cargo which would assault the beach at Woolacombe a few miles away. Because this beach was flat, the landing craft grounded some distance out. The tanks were waterproofed so that they could wade through the intervening water. Their machinery was sealed in asbestos compound and the big vents elevated air intakes enough so that the tanks could enter water as much as six feet deep and still operate.



ROBERT COOPER, R.A. 1975



British LCT in English Port

Alexander P. Russo #10

Watercolor, June 1944

88-198-J

This ship was one of the many landing craft that made up the mighty Allied sea armada, which sailed for France on D-Day.





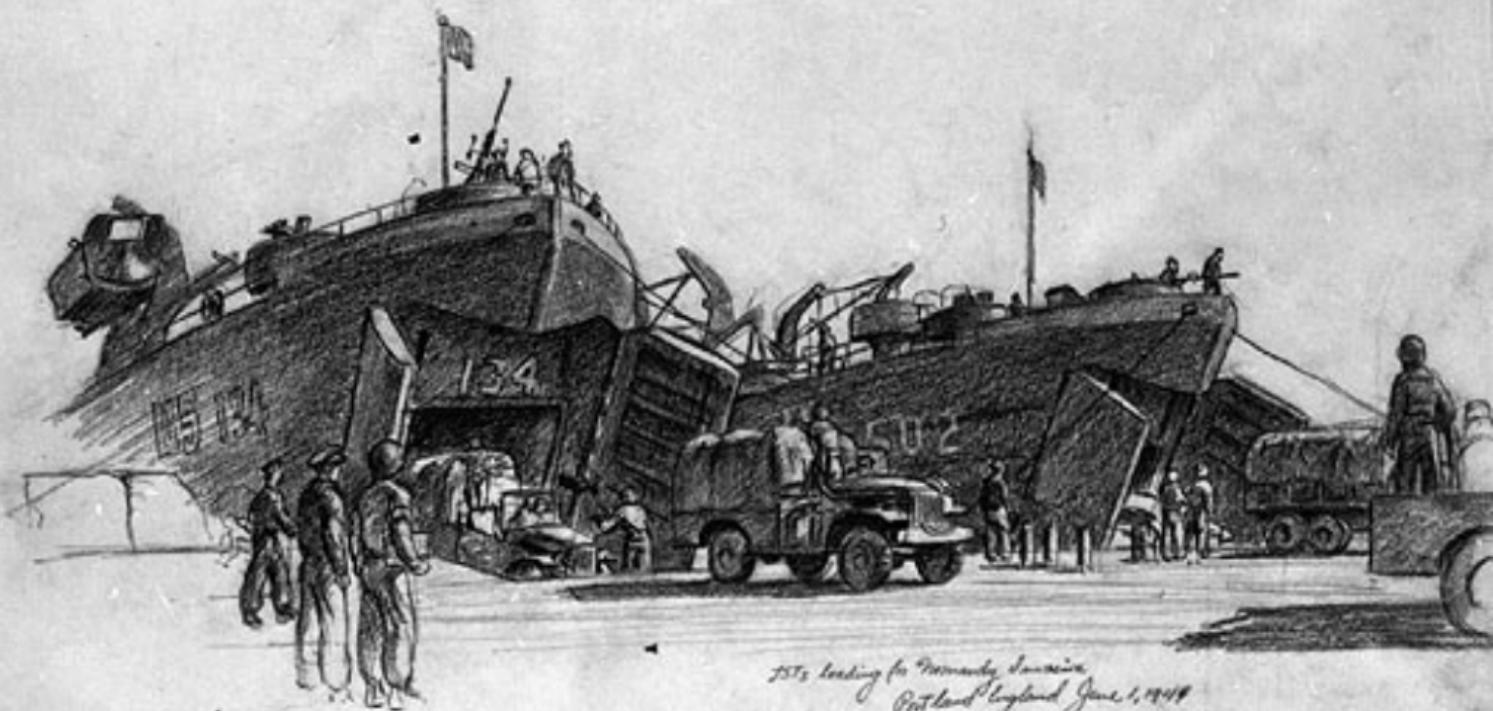
LSTs Loading for Normandy Invasion

Dwight C. Shepler #218

Charcoal, June, 1 1944

88-199-HO

LSTs loading for the Normandy invasion at Portland, England, on June 1, 1944.



134 loading for Normandy Invasion
Portland England June 1, 1944

Dwight Shiflet
U.S.A.



Relaxing (Men of an Anti-Aircraft Outfit Aboard LST)

Mitchell Jamieson #214

Ink & wash, June 30 1944

88-193-HO

By the time General Eisenhower's message, which began, "You are about to embark on a great crusade..." had been distributed, the great armada set in motion and headed for various rendezvous areas. The ungainly ships crowded the stream and their loudspeakers blared forth swing music across the quiet water, sound which echoed strangely in the peaceful old villages and the hills which hemmed it in. As soon as the ships were clear of the port, the men tried to relax, some gathering in little groups to try to forget the inevitable end of the voyage by talking and companionship. Others, preferring to be alone with their thoughts, just sat and looked out to sea. The ship was fully loaded at the time and all were in what was called a "sealed" status, which meant that no one was permitted to leave the ship at all, even on minor errands. Having just arrived from the station, the artist's feelings were a mixture of both a recognition of the now familiar patterns of amphibious invasion and that sense of unrealness brought about by such a sudden change.





Briefing Session
Alexander P. Russo #33
Gouache, 1945
88-198-AG

A group of British coxswains were briefed in a pavilion, which was once a peacetime pleasure center located on a pier in Weymouth, England. During peacetime, Weymouth was an embarkation point for cruises to Britain's Channel Islands





Destroyer Gunners "Get the Word"

Dwight C. Shepler #144

Watercolor, June 4, 1944

88-199-ER

The great moment has come for these men two days before D-Day, when a destroyer gunnery officer briefed his gun director crews and main battery gunners. In a sealed ship the secret was unfolded, along with exhaustive maps, drawings and photographs of bombardment targets. The men had to know their objectives well, for there would be no time for error when they came into point blank range off the Normandy coast in the gathering light of D-Day's early morning.





Loading LST on D-Day

Alexander P. Russo #9

Gouache, 1944

88-198-I

In a port somewhere in England, cranes swung combat vehicles and supplies aboard a Landing Ship Tank for transport to the D-Day beachhead. Combat-loading a ship was a job for a highly-trained specialist, since every inch of shipboard cargo space had to be efficiently used, and items that were needed first had to be loaded last. In this scene, combat-loaded trucks are shown entering the LST's cargo deck through its open bow doors.



The Invasion of Normandy: Crossing the Channel

The training was finished, although the invasion troops did not know that until they were on their ships headed across the English Channel on the night of June 5-6, 1944. Once on board, they received their first briefings as to what their missions would be. After that they were left to make such preparations as were needed or to be alone with their inner thoughts. In the pre-dawn hours of June 6, the invasion troops would receive the traditional pre-invasion breakfast of steak and eggs, after which they would take up personal weapons and equipment and stand by, waiting for the order, "Land the landing force!"



LST in Channel Convoy
Mitchell Jamieson #212
Ink & wash, June 1944
88-193-HK

A view on board an LST, looking forward from the bridge, with the main deck below fully loaded with trucks, anti-aircraft half-tracks, jeeps, and trailers. Ahead and on both sides were other LSTs in the group, each towing its "rhino" ferry which was manned by skeleton crews of Sea Bees, the rest of the crews being on board the ships themselves. With the LSTs prevented by German artillery fire from coming to the landing beaches to unload, it was the job of the "rhinos" to unload the tank deck of each LST and go to the beach. Then, since the "rhinos" could only make a couple of knots an hour, the LSTs had to be unloaded offshore by LCTs. Later, when the beach was secured and the ships could come in closer, these "rhinos" operated a continuous shuttle service, unloading all types of ships. This LST, with its mobile anti-aircraft vehicles on deck in addition to the ship's own anti-aircraft batteries, could put up a formidable screen of anti-aircraft fire. The anti-aircraft half-tracks were of two types: one carrying four quad-mounted 50-caliber machineguns, and the other with one 37mm anti-aircraft gun and two 50-caliber machineguns. The rear part of the half-track was where the gun turret was mounted. A soldier who sat with the gunners operated the turret electronically. Trucks carrying supplies and ammunition, with plenty of camouflage netting, are depicted on the main deck below in the foreground. There were about the same number of vehicles on the tank deck below, unseen. This was the evening of D-day minus two (June 4, 1944).





Destroyer Letting Go Depth Charges Off Stern D-Day Minus 1

Mitchell Jamieson #V-36

Charcoal, pen & wash, June, 1944

88-193-RM

One of the dangers to the invasion fleet was the threat of German U-boats attacking the tightly packed ships. Nazi submarines had proven their ability to wreak havoc on Allied trans-Atlantic cargo and troop convoys from the beginning of the war, so they posed a significant threat. In the days before D-Day, Allied destroyers and other anti-submarine warfare ships patrolled the English Channel to destroy or drive away any lurking enemy subs. The U.S. Navy destroyer here unleashed its depth charges (barrels of high explosives detonated underwater by time fuses) in an attempt to destroy a suspected German submarine contact. The high water plume on the horizon shows where a depth charge has exploded. The destroyer's crew was at "general quarters" battle-stations, with each officer and sailor wearing a steel helmet and life preserver.



Charting with 70
depth charges and
the
June 22
D. M. Moore



Deck of LST #150; Combat Loaded
Mitchell Jamieson #224
Pen & wash, 1944
88-193-HZ

Men off duty passed the tedious hours by playing cards while AA gun crews kept a close watch for enemy aircraft





Killing Time Enroute to Normandy

Alexander P. Russo #13
Ink & charcoal, 1944
88-198-M

Once the invasion troops were loaded on board their transports and the fleet was underway, the crossing to the Normandy beaches took hours. With nothing to do below decks, the troops read books and magazines, played various card and dice games, wrote letters home, talked to buddies, or just did whatever came to mind. With the prospect of the next morning's landing prominent in their minds, it is doubtful if many of the troops slept much on the night of 5-6 June 1944.





Seaman Sleeping in Hammock on Deck

Mitchell Jamieson #V-43

Charcoal & wash, June, 1944

88-193-RU

An "off-watch" sailor used his precious off-duty time to catch up on sleep. Watches went on 24-hours per day at sea, four hours on and four hours off (except during general quarters, when everyone was on duty), so sleep was taken at every opportunity. Crowded troop and cargo ships resulted in a shortage of fixed bunk-beds (or "racks"), so this seaman resorted to the tried-and-true hammock, swung from an overhead beam.



Seam - sleeping in hammock
on beach for 4-5 hr.



Rubber Boat and Men Cleaning Rifles

Mitchell Jamieson #211

Watercolor, June 19 1944

88-193-HJ

Once the invasion fleet was underway, invasion troops on the crowded deck of the LST made ready for the landing, giving their rifles and equipment a final going over. Most of the troops on board this LST were members of a mobile anti-aircraft outfit, but there was also a naval demolition unit aboard. Their rubber boat for carrying explosives is shown to the right. Another is on top of the trailer in the middle of the picture.





Gas Mask Drill

Alexander P. Russo #12
Gouache, 1944
88-198-L

Men on board an LST test their gas masks enroute to Normandy beach. The Germans did not use chemical weapons against the invasion forces at Normandy. However, memories of deadly gas warfare and the massive casualties it caused in World War I ensured that Allied forces were well-equipped with gas masks. Gas-mask drills consisted of the user quickly donning his mask and ensuring that there was a gas-proof seal between the face and the mask, then clearing any gas out of the mask by blowing and testing how well the breathing filter worked.





Conference Aboard LST

Mitchell Jamieson #234

Ink & wash, circa 1944

88-193-IM

As H-hour approached, a small group of men unrolled maps and with the utmost concentration went over the plan of attack. The moment was almost at hand when their months of training, planning, and rehearsal would be put to the acid test.



watercolor
1957
June 77



Conference Aboard LST
Mitchell Jamieson #V-36 (reverse side)
Pencil, 1944
88-193-RM(b)

Study for above: "Conference Aboard LST."



88-1983-KM
16



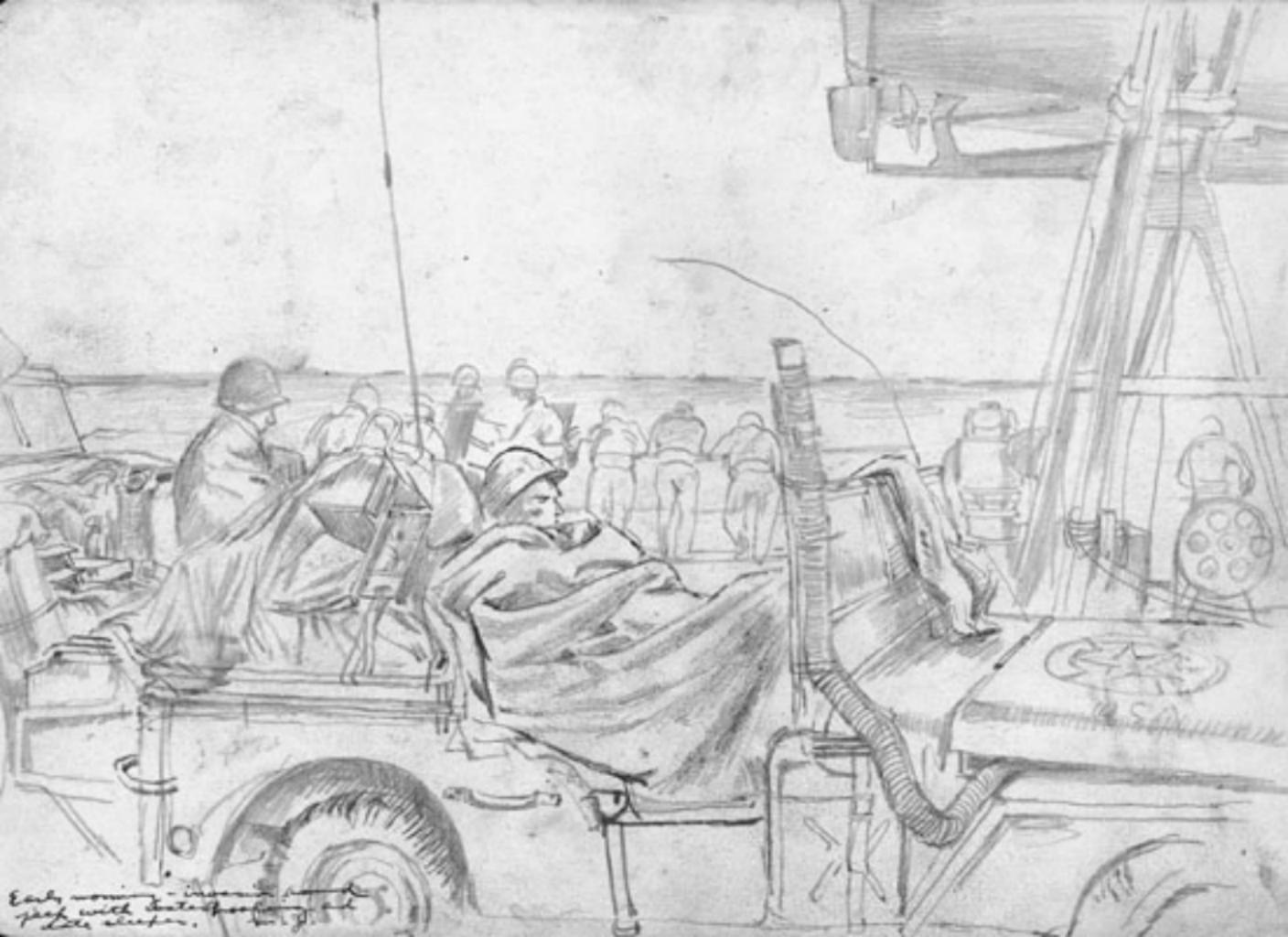
Early Morning; Invasion-Bound Jeep With Waterproofing

Mitchell Jamieson #V-72

Pencil, circa 1944

88-193-SY

A light General Purpose ("jeep") vehicle was on the main deck of a transport. Soldiers used the seats of the jeep as a place of repose while their comrades lined the rail on the opposite side of the ship. The hose coming out from under the jeep's hood was a breather, to allow air intake into the engine if the jeep was temporarily submerged while driving from the LST to the shore. Also visible is the stern of a landing craft supported by davits.



Early morning -
ship with anti-aircraft
fire director.

The Invasion of Normandy: D-Day, 6 June 1944

The Allied navies had several roles in the invasion. Underwater demolition swimmers ("frogmen") swam ashore to destroy underwater obstacles to the landing craft. Minesweeping ships combed the offshore waters for anti-ship mines. A fleet of transports carried the invasion troops across the channels, while squadrons of landing craft, skippered by Navy coxswains took them the final distance to the beaches. Divisions of battleships, cruisers and destroyers fired pre-landing bombardments to destroy German beach fortifications and "soften up" the enemy. And naval beach battalions went ashore under fire to take charge of logistical traffic on the beaches and to care for and evacuate the wounded.



Under the Enemy's Nose
Dwight C. Shepler #145
Watercolor, June, 6 1944
88-199-ES

Canadian Minesweeping Squadron 31, supported by the U.S. destroyers *U.S.S. Emmons* (DD-457) and *U.S.S. Doyle* (DD-494), cleared a bombardment support lane to the Normandy coast during the night before H-Hour. The opening of the attack broke the tense silence in the scattered moonlight on Pointe-de-Hoe, while pathfinders dropped their red and green markers. All during these interminable hours of sweeping, they expected all hell to hit, but it never did.





Opening the Attack
Dwight C. Shepler #149
Watercolor, April 1944
88-199-EW

D-Day morning broke over the Normandy coast to find the elderly U.S.S. *Arkansas* (BB-33), matriarch of the battle fleet, conscientiously banging away at the beachhead with her main battery guns. To seaward, the French cruisers "*George Leygues*" and "*Montcalm*," flying extremely large battle flags, sent shells hurtling into their captive homeland. Assault waves of landing craft streamed toward the beaches while attack transports filled the horizon. This was the way the "Arkie" was seen through binoculars from the bridge of U.S.S. *Emmons* (DD-457) at a bombardment station farther inshore.





Morning of D-Day from LST

Mitchell Jamieson #210

Watercolor, June 1944

88-193-HI

LCIs in formation passed one after another, then executed a turn and headed in towards the coast with their assault troops. Transports and LSTs were seen in the distance. The LST to the left of the picture in the distance was unloading onto her "rhino." Overhead, a US Army Air Force P-38 fighter aircraft was hit and left the formation, trailing a stream of white smoke and flame. A cruiser and destroyer to right are shown shelling objectives ashore. The LSTs in the artist's group had by this time unloaded their tank decks onto "rhino" forces, but it would take them hours to get in. The sea was fairly rough, making it difficult for the LSTs to "marry up" with much smaller LCTs to unload the vehicles from the main deck.





Dawn of D-Day Off of France

Mitchell Jamieson #213A.1

Oil on canvas, circa 1944

88-193-HM

At this moment the first assault waves and demolition parties were on their way. These men, who were to go in later, could only wonder what awaited them as they stared at the distant coastline, barely discernable. The boats suspended on davits above their heads expressed oddly in their dark shapes the taut, waiting threat of this dawn off the Normandy coast. The far off rumble of explosions could be heard and mysterious processions of small invasion craft crossed the ship's bow, each with its barrage balloon, gleaming above it in the faint light, seeming to be symbols designed toward off evil spirits rather than utilitarian objects of modern war. Now and then flashes appeared fitfully on the horizon and, in the sky above, Allied fighter planes swept by angrily in groups of five and six.





Dawn of D-Day Off of France
Mitchell Jamieson #213
Watercolor, June 19 1944
88-193-HL

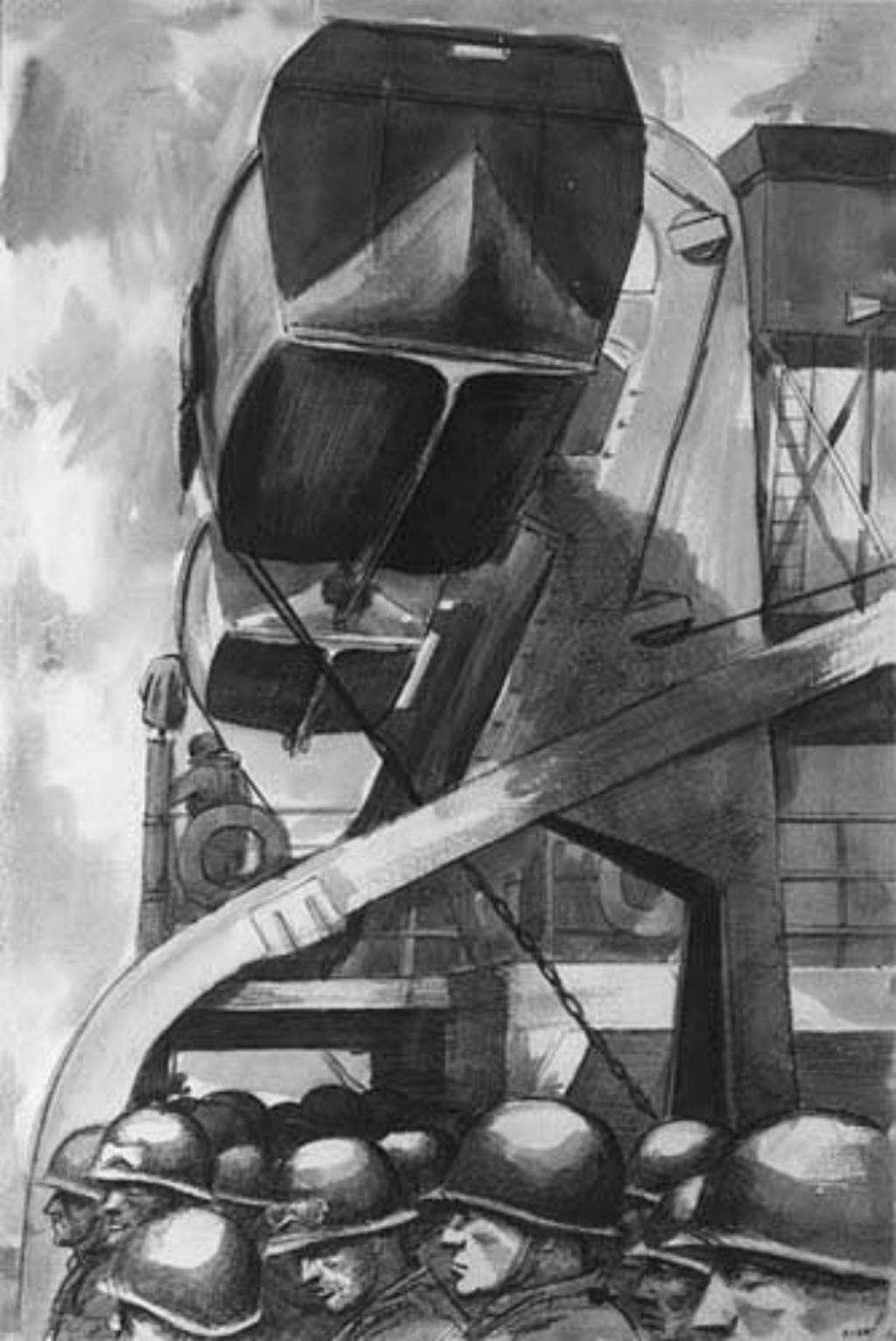
Study for Dawn of D-Day





The Cold Dawn of D-Day
Mitchell Jamieson #213A.2
Ink & wash, circa 1944
88-193-HN

Study for Dawn of D-Day





Assault Wave Cox'n
Dwight C. Shepler #141a
Watercolor, 1944
88-199-EN

The landing craft coxswain was the symbol and fiber of the amphibious force. Exposed to enemy fire as he steered his craft to shore, the lives of thirty-six infantrymen in his small LCVP were his responsibility. If he failed in his mission of landing these troops, the strategy of admirals went for naught; the bombardment of a naval force alone could never gain a foothold on the hostile and contested shore. Prairie boy or city lad, the coxswain became a paragon of courageous determination and seamanship.





Assault Wave
Dwight Shepler #141b
Pastel, ca. 1944
88-199-EO

A study of the assault wave coxswain.





Naval Demolition Units Reaching Beach

Mitchell Jamieson #223

Ink & wash, June 1944

88-193-HY

The naval demolition unit on board is one of several which is to hit the beach with the first assault troops and clear the beach of obstacles to make unloading possible. There are two units on board the ship, one officer and 11 men to each unit, and 11 units in all are to hit the beach. These men go in LCVPs and work on the beach carrying their explosives in a pack that fits over their back and chest. Additional explosives are carried in the rubber boat, which can be moved around easily in shallow water.





Placing a Charge on a "Belgian Gate"

Mitchell Jamieson #216

Ink, charcoal & wash, June 1944

88-193-HQ

Naval demolition men were preparing a charge that would blow up this "Belgian Gate" a type of obstacle which was a framework of steel mounted on rollers with the flat side facing seaward. About ten feet high and eight feet wide, it usually had a teller mine attached to the top. This mine contained pliable plastic explosives that could be bent around steel or stuffed into crevices. Tetrytol, a stronger charge, but not so easy to handle, was also used. These demolition units started as part of the beach battalions and trained intensively for this type of work. After they cleared channels through the barriers and the beach was secured their most important job was over, but there still remained plenty of demolition work to do on the beach.



—Albany - Large tree
"fallen" - June 28, 1900



Naval Demolition Men Blowing Up Obstacles

Mitchell Jamieson #215
Ink & wash, June 1944
88-193-HP

Another beach obstacle was the log ramp. This was nine to ten feet high, consisting of two upright logs driven into the sand, one short and one long, with a third log placed on top slanting backwards from the sea. This was constructed to catch an incoming landing craft and slide it upward towards the mine placed on the end. Stakes pointing seaward with mines attached were a variation of this, but perhaps the most commonly used obstacle was the hedgehog or tetrahedron or "element C" as it was variously called. This was an ingenious contrivance of three steel rails, riveted together and flattened on their ends to prevent sinking too far into the sand. All these devices were used in combination, usually with "Belgian Gates" and log ramps, forming an outer barrier with hedgehogs and stakes thickly placed inside all along the beach. Some of the beaches were found to be much more formidable in barriers than others.





The Battle for Fox Green Beach, D-Day Normandy

Dwight C. Shepler #146
Oil on canvas, 1944
88-199-ET

American forces fought all day for this stretch of Omaha beachhead. Its benign green bluffs and valley entrance were a maze of crossfire from enfilading (positioned to fire down the length of the beach) German guns. These included 88's (a high-velocity 88mm anti-aircraft artillery piece which was used with devastating effect on Allied armored vehicles), mortars (small shell-launchers which fired at a high angle to clear hills and other obstacles), and machineguns. All of these, plus infantry rifle fire, raked the beaches and pinned the infantry to a small area before the expertly designed and deadly minefields.

By mid-afternoon disabled landing craft were clogging the few gaps in the beach obstacles, while under a rain of short and long-range artillery fire, support waves circled and jockeyed for an opening. Destroyers moved toward the beach into dangerous shoal waters to pump salvos of five-inch shells into stubborn German emplacements and mobile targets of opportunity.

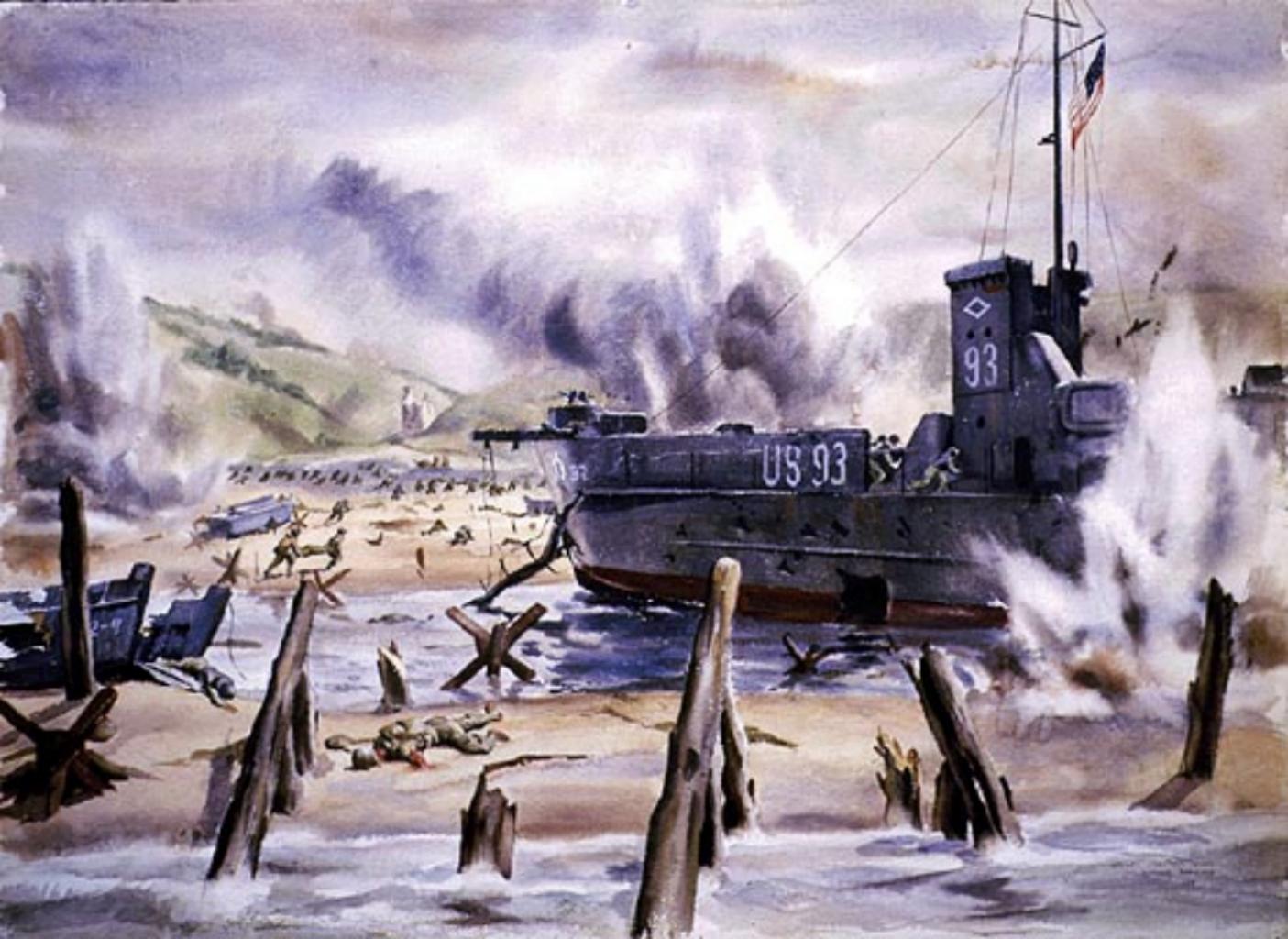
The house in the valley and the spire of Colleville-Sur-Mer on the Hill were landmarks of Fox Green Beach. Germans used the spire for an artillery control tower, with spotters able to see the full panorama of the American forces and direct artillery fire at opportune targets. The church's lovely renaissance architecture crumbled into sad rubble when a U.S. fire-control party on the beach called on the destroyer *U.S.S. Emmons* to demolish it. The artist was serving as an identification officer aboard that ship. This was the beach which Hemingway described in his article "Voyage to Victory."





The Tough Beach
Dwight C. Shepler #147
Watercolor, June 1944
88-199-EU

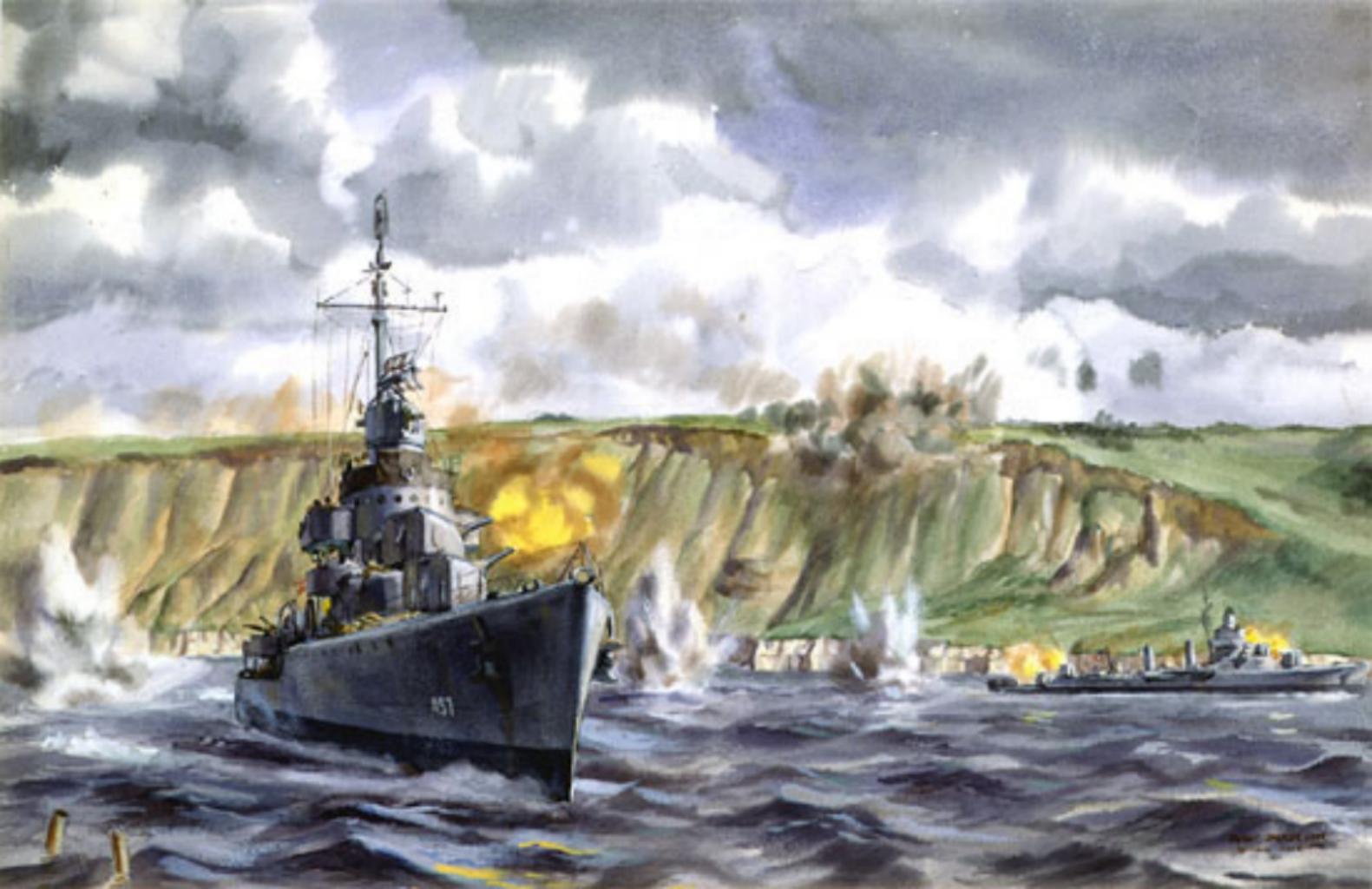
This is what the Allied forces in Normandy called the Omaha beachhead. All day the landing waves suffered terrible attrition from the stubborn, enfilade German fire which raked the shore. A coast studded with beach and underwater obstacles, mines, and German fortified positions and pillboxes, it proved deadly to many American soldiers and sailors on June 6, 1944.





Target of Opportunity
Dwight C. Shepler #150
Watercolor, June 1944
88-199-EX

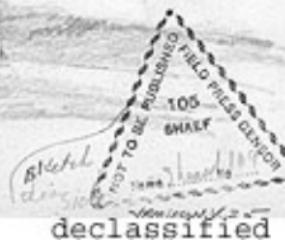
One of the spectacular actions of D-Day was the duel between the destroyer U.S.S. *Emmons* and mobile 88mm German guns on the Normandy cliffs near Port-en-Bessin. While cruising near the beach, the U.S.S. *Emmons* (DD-457) pitched out 250 rounds of five-inch shells as she wormed her way among the near misses of the enemy guns, in the meanwhile silencing the 88s with counter-battery fire. As this rapid action drew to a close, her sister ship, U.S.S. *Doyle* (DD-494), steamed up parallel to the shore and fired furiously in assistance.





Unidentified Landing Scene
Mitchell Jamieson #V-25 (reverse side)
Pencil, June 1944
88-193-RAb

This sketch was made from the vantage of high ground slightly inland from the landing beaches. This is the landing area as the German defenders saw it. Looking down the beach, the open fields of fire that the American invaders had to endure is well illustrated.



declassified



The Sea Wall At the Eastern American Beach (Utah Beach)

Mitchell Jamieson #227

Watercolor June 1944

88-193-IC

This was the scene at the easternmost of the two American beaches (Utah Beach) at about 3 p.m. on D-Day. The fighting had moved inland, but all along the seawall, which extends a considerable length of the beach, men dug themselves in – hospital corpsmen, beach battalion members, Sea Bees, and anyone whose work was on the beach itself. The beach first aid station was a short way down from here, and the wounded and dead are in the sand in front of the sea wall. The tide was out at this time, and the wounded could not be evacuated back to the ships because of the difficulty in getting landing craft in and out. An enemy artillery battery, located some distance inland from the beach but still in range, sent shells steadily over the Americans, impeding work. An ammunition truck was hit and burned at the beach's far end. A lone LCI unloaded her troops and the men filed across the beach and started inland. In this section beach obstacles were not as formidable as in other areas, and the demolition parties were able to clear the way for landing craft with few losses.





D-Day Utah Beach
Mitchell Jamieson #V-1
Pencil & wash, 1944
88-193-QC

Study for the above: The Sea Wall at the Eastern-Most American Beach (Utah Beach).



D-day
Utah Beach June 1944
M.F.



First Aid Station on the Beach

Mitchell Jamieson #219

Watercolor, June 1944

88-193-HT

These wounded were awaiting evacuation to the ships, but the difficulty was in getting craft to the landing beaches to take them. It was low tide, when many landing craft were stranded in the shallows by the swiftly subsiding water. In the meanwhile, the medics did what they could for the wounded and tried to get them out of the line of fire. A trawler was set afire just behind the sea wall and exploded spasmodically with a shower of steel fragments whining overhead. One man died, and a corpsman covered him with a blanket. Wounded were being brought back from the fighting inland, but at this stage of the invasion the wounded did not receive anything like prompt care and evacuation, although the medics and corpsmen did everything in their power.



Painting by Captain W. H. G. Lunn, R.A.M.C.
"A Night Hospital in France" (1918)



Heavies on Their Way Home After Raid on France

Alexander P. Russo #37

Gouache, 1944

88-198-AK

Men in the foreground were remnants of a U.S. Navy beach battalion which suffered heavy losses during the initial Normandy landing.





The Beach, German Planes Overhead

Mitchell Jamieson #217

Ink & watercolor, June 1944

88-193-HR

Partly hidden by the smoke of a burning landing craft, four German planes, bent on bombing and strafing, made a sudden appearance over this American-held beach. The defenders scrambled for cover as an anti-aircraft gun prepared to go into action.



27
Cape Cod Beach June 1902



Diving For Cover
Alexander P. Russo #17
Watercolor, 1944
88-198-Q

Men dove for foxholes or bomb craters as enemy planes strafed the Allied beachhead on D-Day + 2 (June 8, 1944).





Foxhole on a Normandy Beach

Alexander P. Russo #19

Gouache, 1944

88-198-S

Beach battalion men and shore troops sought refuge in foxholes along the beach. Every night since D-Day, raids by enemy planes on the allied beachhead became an accepted discomfort. The men crouched, laid or sat in foxholes all night and caught whatever few precious hours of sleep they could before dawn. Some Allied casualties in this area were inflicted by friendly low anti-aircraft fire.





An American Soldier Sleeps

Alexander P. Russo #22

Ink with wash, 1944

88-198-V

The first rise in terrain off Omaha Beach was studded with foxholes, shell-holes and bomb craters left behind by troops that participated in the initial landings on D-Day. This soldier was typical of thousands who found what comfort and shelter they could after their landing on a hostile beach. Dreams of home, fatigue, and the realization of where he was and what he had been through marked his tired, sleeping face.



The Invasion of Normandy: The Wounded

The German defenses on the Normandy beaches were formidable and well designed, while the troops manning them were efficient and well-disciplined veterans. They imposed a terrible toll on the Allies. Every battle has its wounded and dead – Normandy was no different.



Transferring Wounded From Minesweeper to LST

Mitchell Jamieson #225

Ink & wash, June 1944

88-193-IA

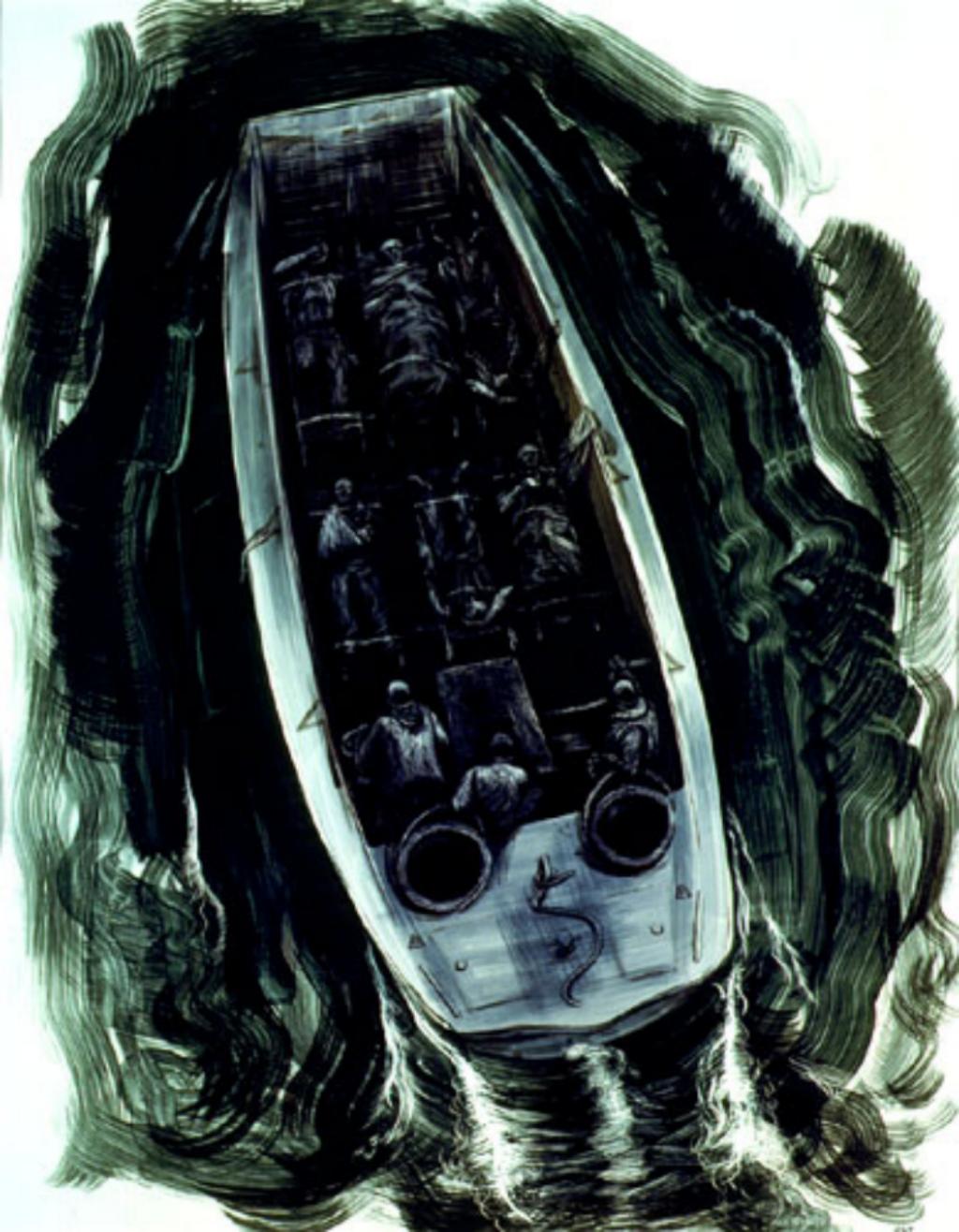
Early D-Day morning, survivors and casualties were brought on board from an Allied minesweeper which had hit a mine and sunk the preceding evening. They were picked up by another minesweeper and given emergency first aid, but their medical supplies were nearly exhausted. Allied LSTs had been fitted out as temporary hospital ships with two Navy doctors and an Army doctor, as well as several pharmacist mates. Operating rooms had been rigged up in the rear of the tank deck and screened off. These improvised and rough facilities did much to save lives before moving the victims further to the rear and more sophisticated medical treatment.





Voyage Through Pain
Mitchell Jamieson #269
Ink, 1944
88-193-KG

An assault craft returned to an LST from the Utah beachhead in Normandy loaded with the first wounded of the landing.





Taking the Wounded Aboard

Alexander P. Russo #21

Watercolor, 1944

88-198-U

After the fighting moved inland, beach obstacles were cleared away and the danger from German artillery subsided. LSTs were able to safely move in to load Allied wounded from the continuing D-Day attack for transportation to England.





Wounded on Tank Deck of LST

Mitchell Jamieson #R

Pen & wash, June, 1944

88-193-PY

Wounded Allied troops were placed where they would be out of the elements, and on an LST that meant the covered tank deck. Later the wounded were transferred to hospital ships and vessels with better facilities for transport back to England.



100



Wounded Being Treated Aboard LST

Mitchell Jamieson #221

Watercolor, June 1944

88-193-HW

This was the scene in part of the crew's quarters used for treating the wounded, mostly burn cases. To the left, one of the men was given plasma to compensate for loss of blood. Others were bandaged. A seaman seated at the table kept a record of treatment and the condition of patients. In the first days of the invasion, after unloading their cargo of men and vehicles LSTs brought back wounded and prisoners in constant streams. Then, after discharging them in England, the loading would start again. Soon they would be underway again, perhaps bound for a different beach this time.





Sick Bay

Mitchell Jamieson #V-69

Charcoal & wash, circa, 1944

88-193-SV



Sketches on 437
in case for minima
-7.



Casualty Aboard LST Eating Chow
Mitchell Jamieson #V-32
Charcoal & wash, June, 1944
88-193-RI



carrying about 250
eating down



Causalities on LST

Mitchell Jamieson #V-69 (reverse side)

Charcoal & wash, circa, 1944

88-193-SV



NO. 811 NAVY
COLLECTION
Name *Shadon* No. *100*

100111-69
83-193-5V



Man Smoking
Mitchell Jamieson #220 (reverse side)
Pencil, circa 1944
88-193-HUb

In 1944, cigarette smoking was considered to have a calming effect and cigarettes were available throughout the military supply system.





LST Discharging British Wounded

Mitchell Jamieson #220a
Watercolor, circa 1944
88-193-HV

In the first days following the D-Day landing, LSTs brought back continuous streams of wounded and German prisoners of war. This scene is on the "hards" (concrete ramps simulating a beach in a deep-water harbor) where LSTs unloaded at a southern English port. These were British Royal Marines, who hit the British beaches before any other assault troops. Ambulances were waiting further back to take them to hospitals. To onlookers who were not with the invasion fleet who witnessed this return, there was the terrible fascination of seeing men, coming back broken and ravaged from the mouth of some monstrous but invisible machine.





LST Discharging British Wounded

Mitchell Jamieson #220

Charcoal & wash, circa 1944

88-193-HU

Study for LST discharging British Wounded





Capture German Gun Casement on Omaha Beach

Alexander P. Russo #36

Ink wash, June 1944

88-198-AJ

This was the scene on Omaha Beach on D+2 (June 8, 1944). Elements of the American army occupied a bombproof German gun casement and put it to good use as an emergency dressing station and operating room.





Wounded Taken Aboard LST on D+2

Alexander P. Russo #75

Ink wash, June 1944

88-198-BW

Again, loading the wounded on a beached LST for transport to medical facilities in England. The wounded arrived from fighting inland on jeeps.



The Invasion of Normandy: The Dead

Unlike later wars, where combat fatalities were airlifted back to the United States for burial in family or national military cemeteries, the Allied dead of the Normandy invasion were buried close to where they fell. The decomposing bodies represented a health risk to the living, so it was important to bury them as soon as it could be done safely. Rather than use Allied troops for this purpose, the Allies put German prisoners of war to work laying out the cemeteries, digging graves, and interring the combat slain. This simultaneously freed Allied soldiers for more vital tasks elsewhere in the combat zone, while preventing the Germans from sitting idle. The cemetery contains both German and Allied casualties.



"Low Tide," American Beach Sector

Mitchell Jamieson #226

Ink & wash, June 1944

88-193-IB

As the tide went out the price of the invasion was revealed.



High Tide
Black and white
January 1977



A Dead German Soldier

Alexander P. Russo #26

Watercolor, 1944

88-198-Z

The German army in 1944 was highly professional and considered very formidable. Its soldiers fought stubbornly and efficiently, and died where they fought as Allied forces overran their positions.





One of the Many
Alexander P. Russo #18
Watercolor, 1944
88-198-R

This is a view of the many landing craft that hit the beach on D-Day in Normandy. This particular craft was loaded with anti-aircraft half-tracks and motorized units, and seems to have been hit just as it landed on the beach.





Beach Casualties
Alexander P. Russo #38
Watercolor, 1944
88-198-AL

These are the bodies of those who paid the price of liberty with their very lives. No longer a part of a living force, but only fragments of the invasion, the bodies will later be buried in meadow overlooking the beach.





To the Burial Ground
Alexander P. Russo #32
Oil on canvas, 1944
88-198-AF

The Allies buried many of their dead on the slope of a hill directly behind the beach after the landing on D-Day. A high price was paid in terms of American lives in establishing this first beachhead.





These Are the Dead
Alexander P. Russo #39
Watercolor, 1944
88-198-AM

Death took no holiday on D-Day. It was omnipresent. It had no preference for creed, nationality, or age. This was another symbol reminding one of the horrors of war and the price in lives that must be paid.





Waiting for Burial, Cemetery Above the Beach

Mitchell Jamieson #V-44
Pen, June 1944
88-193-RV

A sergeant of the burial company told the artist that almost 1300 men had been buried here already - American, British and German in separate plots of 50 each, with 200 more buried on the beach to be moved up to the cemetery later. "Before we came over," he said, "they took us to morgues to get us used to seeing all kinds of violent death. Some of the boys got sick then but over here we've had so much to do there's no time to think about it." They had hit the beach just following some of the first waves, he went on, and things were pretty grim then. "Why, when we landed we didn't know what to do or where to start. Bodies everywhere you looked and firing going on all around you. Some of the officers of another outfit wanted to use a bulldozer [to bury the dead] but our lieutenant said no, we'd do the job proper and decent. Things aren't so bad but this was our first actual experience and we were a pretty confused bunch on the beach. It ain't a pretty job but its got to be done. That's the way we feel about it and pretty soon it gets to be routine."

He talked earnestly with something a little apologetic in his tone as though conscious of being apart from the rest of the army.

"You get used to it so you don't even notice the smell after awhile. Only you have to stick with it. You can't leave it and come back. The other day I shaved and cleaned up and went back aways to see Doc about a cut on my foot. When I came back it really hit me and I was good and sick."



using for the last time in J.



Burial Ground Above the Beach

Mitchell Jamieson #231

Watercolor, June 1944

88-193-II

In the center of Omaha or Western American beach sector, the ground is fairly flat for perhaps two hundred yards, then rises sharply in a series of hills which command both the beach and the valley exits from it. Here the land levels off and fields, bordered with hedgerows, stretch back inland towards the little town of Colleville-sur-Mer and the Cherbourg road. In June 1944, if you followed the slender white tape through the mined areas up one of these hills, it was not long before you found yourself in a different world.

This was because it really belonged to the dead, and because the transition from the active clatter and dust of the beach was so abrupt. This field, high over the Western American beach, became the first U.S. national cemetery on French soil of World War II. Up here the beach sounds were faint and the German prisoners digging graves seemed to be unaware of them. Over the field there was the sound of pick and shovel and the oppressive, sickening stench of corpses, brought in for burial in truckloads, each wrapped in a mattress cover with his I.D. tag and a little bag of personal belongings to be sent to his next of kin. In the center of the field, the diggers worked in a new section while a guard with a tommy gun looked on with expressionless features. One soldier who spoke German went around with a long stick for measuring the depth of graves and gave instructions with a great concern for details.

The work had a steady, slow and appalling rhythm. At intervals a corpse was borne on a stretcher by four Germans to a freshly dug grave and lowered without ceremony, then the earth was shoveled in again. Some of the prisoners stopped work for a moment and watched as this was going on. Others mechanically went on with digging.

In this picture a truck has come back from the front, the vehicle brutally and grimly called the "meatwagon," and prisoners take off the corpses, laying them side by side, row on row while darkness set in over the field.





"Burial Ground" Guards Around a Fire

Mitchell Jamieson #222

Watercolor, June 1944

88-193-HX

It was a cold, drizzly morning and at the cemetery above the beach a little group huddled around a fire. One of the men carries a long stick for measuring the depth of the graves, the others acted as guards for German prisoner of war grave-diggers, who form a dreary frieze in the background of this scene. On such a day the men found a little comfort in companionship and the tiny warmth of the fire. Then too, the smell of wood smoke was better than that other smell. Just beyond the group around the fire are some dead in their mattress cover shrouds, awaiting burial.





Burial Ground Omaha Beach

Mitchell Jamieson #H

Pen, June 1944

88-193-PO



Burial ground - Ovalau Beach
June 1944 - M.J.



Prisoners Digging Graves ↗ Omaha Beach

Mitchell Jamieson #276

Scratch board, June 1944

88-193-KQ

This scene was in the Omaha beach sector at the burial ground on one of the hills overlooking the beach.



The Invasion of Normandy: The Prisoners

The advancing allied troops took numerous German prisoners of war during their advance from the beach into the hinterland. After being segregated into groups of officers and enlisted men and assembled on the beach, the captured Germans would be transported to prisoner of war camps in Britain. The war was over for them.



Kamerad

Mitchell Jamieson #236

Ink & wash, June 1944

88-193-IO

German prisoners of war surrendering at the American beach sector; the cry of "Kamerad!" was the word they used to indicate that they were giving themselves up and not to shoot!





The Master Race
Alexander P. Russo #27
Gouache, 1944
88-198-AA

German prisoners, three examples of the so-called Nazi master race. Hitler's Nazi ideology asserted that the German (or "Aryan") nation was genetically, morally, and culturally superior to all others, and was destined to dominate the world. During the war, Allied troops proved this propaganda to be a lie and derisively referred to the "master race," especially when it was brought low, as the German prisoners depicted here. Although of different physical types, their facial expressions said one thing: disillusionment





German Prisoners Taken on D-Day

Alexander P. Russo #28

Gouache, 1944

88-198-AB

These prisoners comprised a strange group when considered in reference to the Nazi "super race" and their ideology of racial purity and superiority. Among those taken were Czechs, Poles, Yugoslavs and even a group of Mongolians. The most dangerous was the group of German boys of sixteen or seventeen. They had grown up under Hitler's regime, been thoroughly indoctrinated in his ideology, and couldn't quite understand what had happened to them. They lived in dreams of their armies recapturing the beachhead and driving the Allies into the sea.





Prisoners Embarking for England

Alexander P. Russo #30

Ink and wash, 1944

88-198-AD

American soldiers marched German prisoners to the transports waiting to take them to prisoner of war camps in England.





Prisoners Aboard LST
Mitchell Jamieson #229
Watercolor, circa 1944
88-193-IF

German prisoners, some of them wounded, were brought back to Navy ships headed for Britain and prisoner of war camps. Many of these were Poles and conscripts from the Balkans and Russia, forced into the polyglot Nazi army. For the most part there was among them a noticeable absence of that sullen defiant attitude of the deep-dyed Nazi in these first prisoners, and many of them frankly seemed glad to be out of it. The captured officers, true to form, were quartered separate quarters with bunks. There were also on board several civilian prisoners, among whom were two women. The artist sketched while accompanying a British intelligence officer who questioned prisoners.





Polish Girl Accused of Sniping

Mitchell Jamieson #S

Pen & wash, June, 1944

88-193-PZ

The younger of the two female prisoners was a 29 year-old Pole, blond and blue-eyed with broad cheekbones. Her name was Erna and she was accused of luring British soldiers on, like Circe, then shooting them in cold blood. Her story was that she had lived in France for many years, then married a German soldier who had been killed in Russia. After this she had come to Normandy as a cook for a German garrison along the coast. The other woman was a Turkish Jew who talked excitedly in French, telling the story of her flight to France from the Nazis and how terrible France had been under Nazi occupation. She was middle-aged and frightened, and appeared sincere and innocent.





Snipers and Quislings
Mitchell Jamieson #235
Ink & wash, June 1944
88-193-IN

On board this LST were several civilians prisoners. One was a Mongolian with his arm in a sling. The others were strange assortment of individuals, some ready to protest their innocence at once, others silent and unfathomable. Some proved to be "Quislings" – traitors who had sympathized with the Nazis and aided in the occupation of their homelands. They were called "Quislings," after a Norwegian traitor of that name.



1944-1945
LST 3000

135



Civilian Prisoners Aboard LST – South Hampton

Mitchell Jamieson #V-38b

Pen & ink, June, 1944

88-193-RP

Study for Snipers and Quislings



civilians from about 100000



British Intelligence Officers Interviewing Captive German Officers Aboard LST
Mitchell Jamieson #V-38a
Charcoal & wash, 12 June, 1944
88-193-RO





German Officers Prisoners Aboard LST

Mitchell Jamieson #V-26

Charcoal & wash, 12 June 1944

88-193-RB

A study of various German officers.





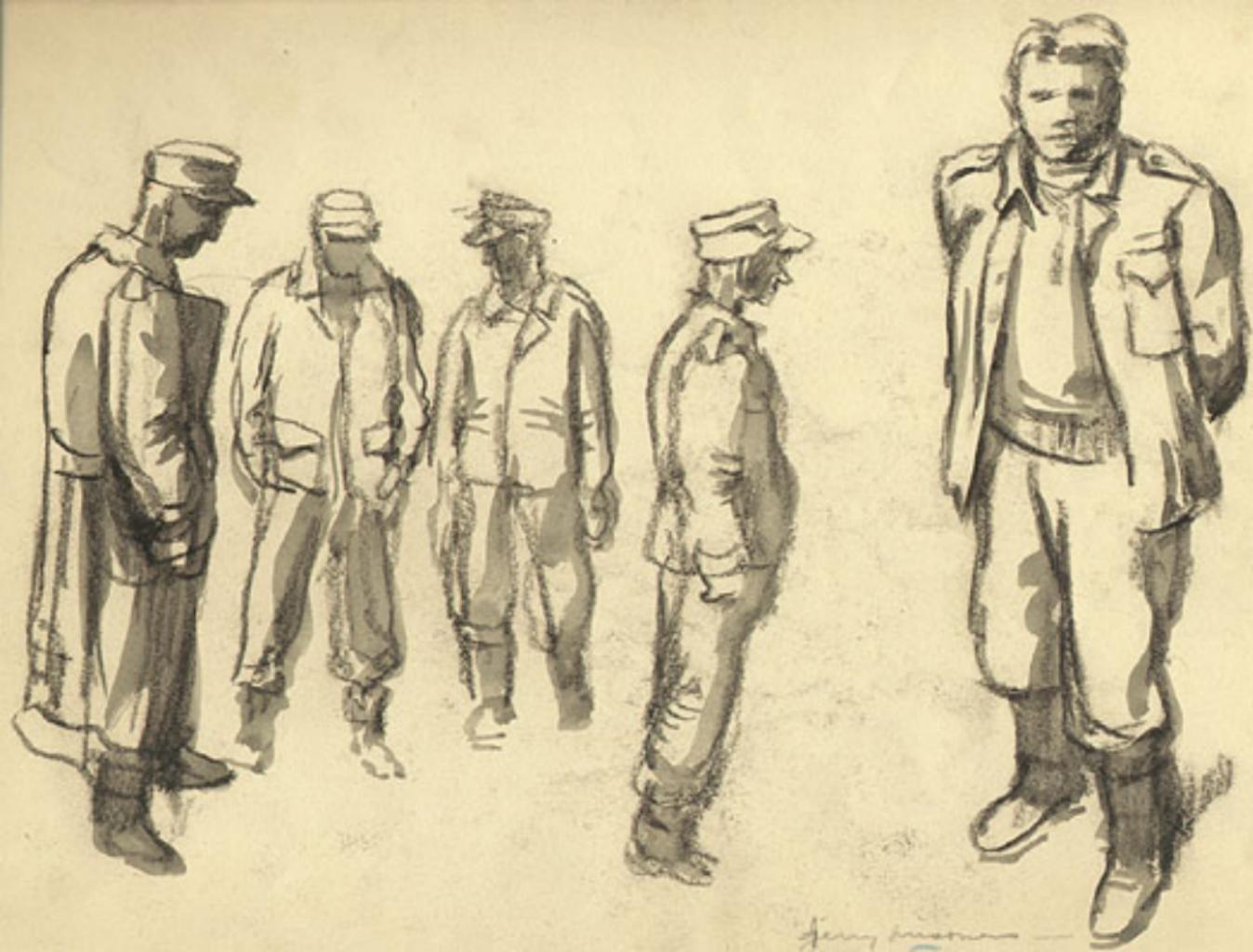
Jerry Prisoners

Mitchell Jamieson #V-31a

Charcoal & wash, June 1944

88-193-RG

"Jerry" was a moniker used by Allied soldiers in reference to the Germans.



tiny man



German Prisoner Aboard LST

Mitchell Jamieson #V-31b
Charcoal & wash, June, 1944
88-193-RH

A study of a German prisoner-of-war.



German prisoner about 1917
Ga 12 - 8





Jerry Prisoners Aboard LST

Mitchell Jamieson #V-67

Charcoal & wash, June, 1944

88-193-ST



from mines about LST
June 1947 - J.



Prisoners ↗ Rear of Tank Deck of LST

Mitchell Jamieson #V-39

Charcoal & wash, circa 1944

88-193-RQ

German prisoners were placed in spaces where they could be easily guarded while being transported to Britain on U.S. Navy ships. The large empty tank deck of an LST was such a space.



mining - men of bush bush
abnT m-j



German Prisoners Behind Barbed Wire

Alexander P. Russo #29

Wash & ink, 1944

88-198-AC

Among the prisoners taken during the D-Day landings were such non-Germans as Czechs, Poles, Yugoslavs and even Mongolians, which on first observation might easily have been mistaken for Japanese. Upon arrival in southern England, they were interned in facilities with barbed wire perimeter fences which, with armed guards, prevented them escaping.





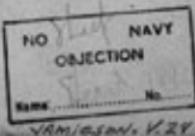
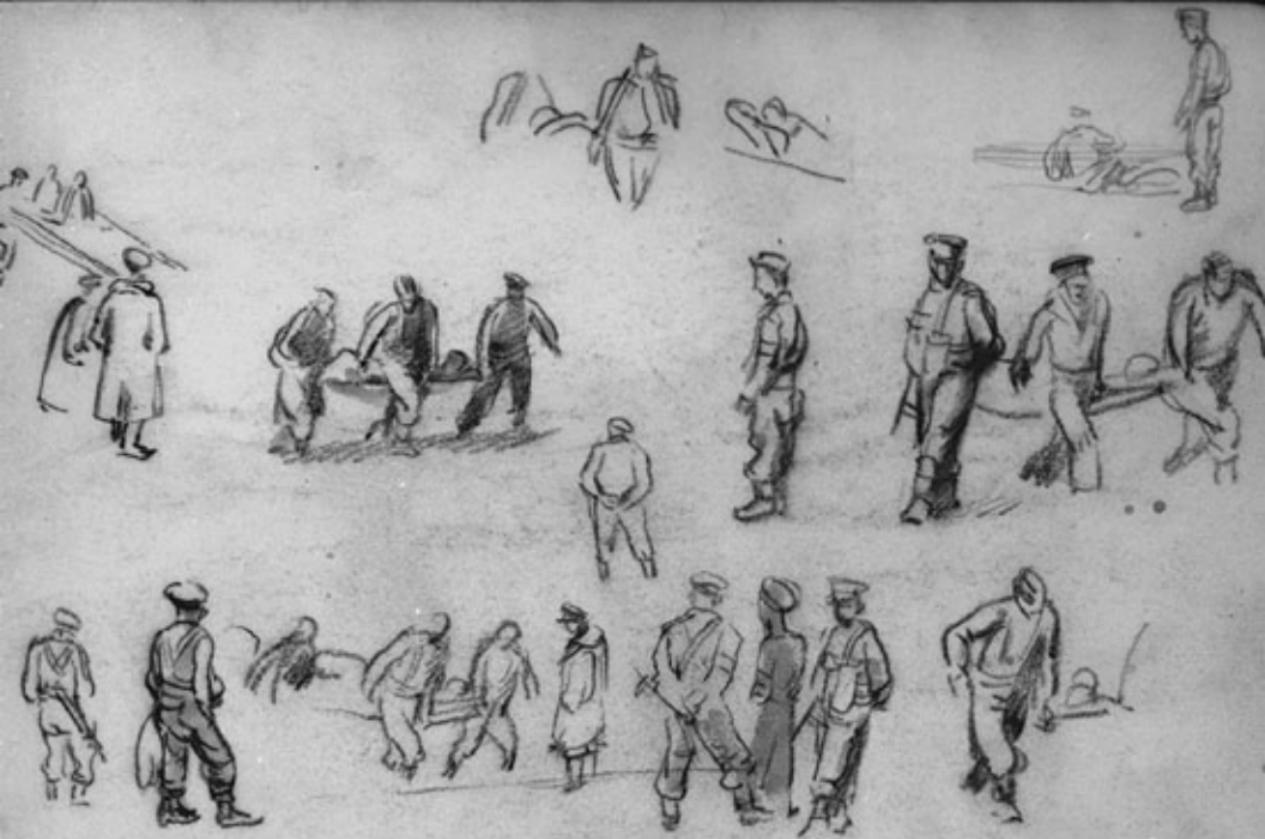
Boche (German) Prisoners at P.O.W. Cage, South England

Mitchell Jamieson #V-28

Charcoal & wash, June, 1944

88-193-RD

German army prisoners of war, after being transported to Britain, were assembled in temporary internment facilities before being dispersed to P.O.W. camps all over England and Scotland





German Prisoners at P.O.W. Cage
Mitchell Jamieson #V-28 (reversed side)
Charcoal & wash, June, 1944
88-193-RDb



Boche prisoners at P. 0.0.
Aug. 1918, south England
June 14, 1918.

The Invasion of Normandy: Wreckage

The flotsam and jetsam of battle lay strewed about the battlefield. During the Normandy landings, German beach obstacles and defenses destroyed numerous Allied landing craft and vehicles in the approaches or on the beaches themselves. These twisted hulks were prominent reminders of the price paid for the successful invasion.



Wrecked LCVP
Alexander P. Russo #34
Gouache, 1944
88-198-AH

It once held life. It was the staunch craft in which men were trained in landings on many practice beaches. It finally met its fate with its crew on a Normandy beach on D-Day.





Burnt Out LCT on American Beach

Mitchell Jamieson #228a
Watercolor, June 1944
88-193-IE

This is typical of some of the gutted wrecks along this most tragic of beaches. It had mobile anti-aircraft vehicles aboard and had been so completely ravaged by flame after being hit that its agonies had left it with a look somehow permanent and fixed in rigidity, as though suffering rigor mortis, in a way like a human corpse. A smashed LCIL is in the surf beyond the pontoon barge and an LCVP, or the remains of it, is in left foreground





Burnt Out LCT on American Beach

Mitchell Jamieson #228

Charcoal & wash, June 1944

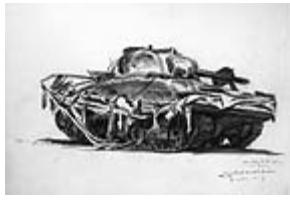
88-193-ID

Study for #228a.



Sketches of
shipwrecks
in general

gated up. Oake Bay - 19



Wrecked Amphibious Tank
Mitchell Jamieson #V-30
Charcoal & wash, June, 1944
88-193-RF

This was an American "Sherman" tank, fitted out for amphibious operations.



scratches tank which
and from
wrecked and blown
tank
Jan 14 1944



Wreckage on British Beach – British Sector

Mitchell Jamieson #V-40

Charcoal & wash, 16 June, 1944

88-193-RR

Wrecked landing craft, hit by the fire of German guns as they came ashore, litter the British invasion beaches. Such wreckage was scattered the length and breadth of the American, British and Canadian beaches at Normandy, and is the signature of a beach over which an amphibious landing encountered fierce resistance.



Wreckage on Babbacombe - British water colour
1917



Jerry Pillbox on British Beach

Mitchell Jamieson #V-42

Charcoal & wash, 1944

88-193-RT

Pillboxes were smaller machine-gun positions protected by hardened fortifications of steel-reinforced concrete. These pillboxes and larger artillery bunkers were positioned to command wide swaths of beach in zones of interlocking fire.



George Fielden submittal
1977



Interior of German Pillbox Occupied by British Troops from Liverpool
Mitchell Jamieson #V-41
Charcoal & wash, 15 June, 1944
88-193-RS

Once conquered, German concrete bunkers and pillboxes were used to protect Allied troops from German artillery fire and air raids.



Interior of house built of rough-hewn
timber boards from lumber left by



The Dragon ✕ Wrecked M4 Tank

Mitchell Jamieson #218

Watercolor, June 1944

88-193-HS

This burnt-out General Sherman tank was evidently hit by a German "88" [a high-velocity 88mm anti-aircraft artillery gun which was also used as an effective anti-tank weapon] and set afire. It was then partly covered with sand, probably by our bulldozers clearing an exit from the beach. A little further back from the water, a tank ditch extended for a considerable length. Part of the tank's amphibious air-intake duct, which allowed the tank to be driven through shallow water from ship to shore, was broken off. To the right, a group of African-American troops, amphibious "duck" [DUKW – a type of wheeled land and water vehicle] drivers, gathered around a fire.





German Pillbox in a Normandy Field

Alexander P. Russo #35

Gouache, 1945

88-198-AI

This is one of the many pillboxes scattered through the hills facing the beaches. The field in the foreground is spiked with posts to prevent glider landings. Such pillboxes were put to good use by Allied troops as hardened shelters for first aid dressing stations and communications set-ups.





Captured German Gun Emplacement in a Normandy Field

Alexander P. Russo #45

Gouache, 1945

88-198-AS

Farm fields held many of these man-made terrain features – structures of cement, stone and steel that belched death and destruction against advancing troops. Some fitted snugly into contours of a hill slope in order better to escape air detection. Others stood boldly in fields, seemingly defiant, with only a casual horizontal cover of foliage. Some were taken while in process of construction. All had one purpose and one common design, which was to hurl out a message of death.



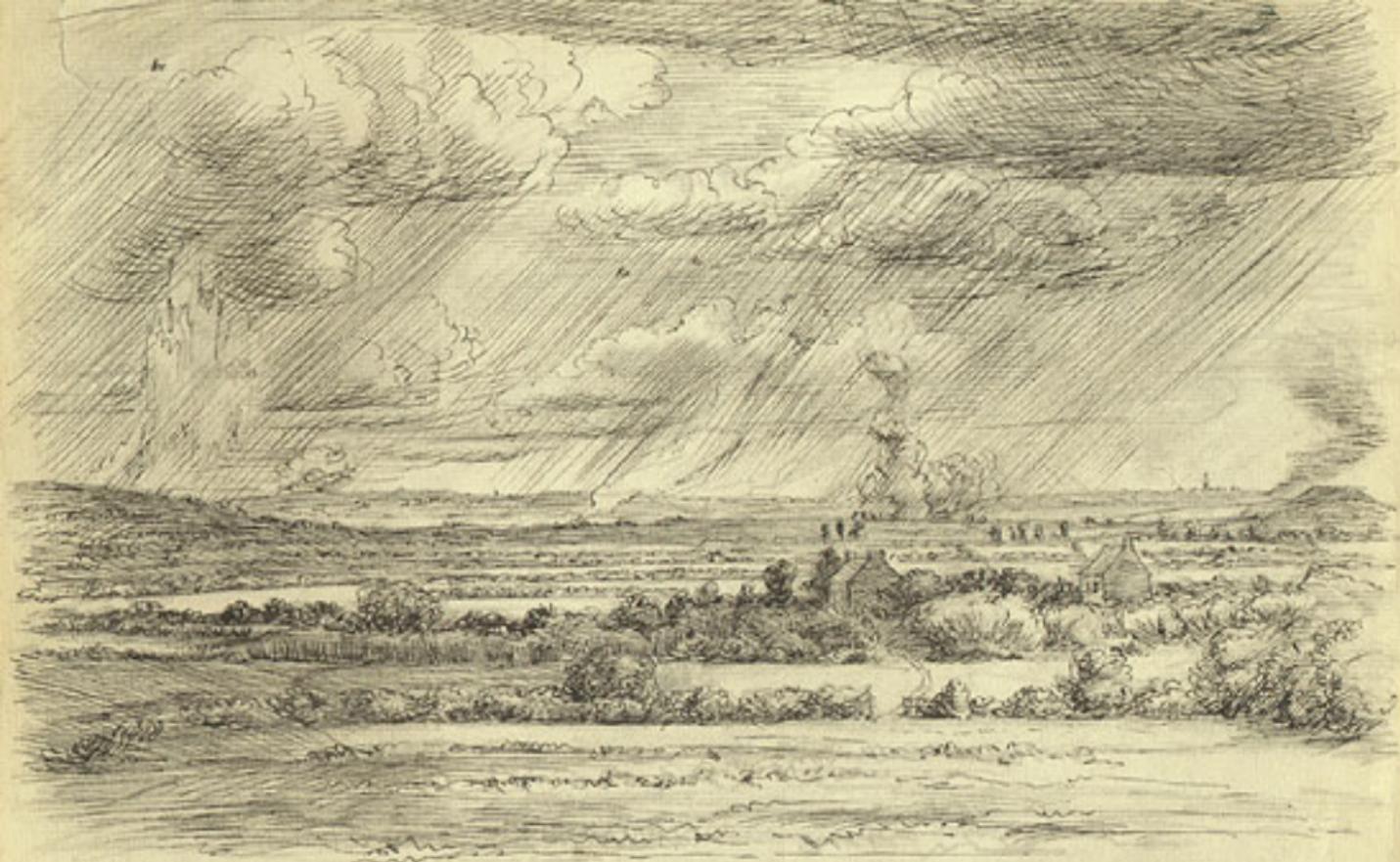
The Invasion of Normandy: Beyond the Beach

Soon after the Allied invasion troops fought their way off the landing beaches, they encountered the communities of those they had come to liberate. Although the price in devastation was high as the fighting swirled through their streets, the liberating result to the inhabitants was much preferable to the continued presence of their Nazi occupiers.

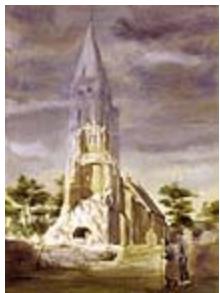


Unidentified Landscape
Mitchell Jamieson #V-62
Pen & Charcoal, circa 1944
88-193-SO

color notes on the bottom



4462



Usurper's Watchtower
Dwight C. Shepler #153
Watercolor, June 1944
88-199-FA

The lovely 15th century spire at Colleville-Sur-Mer Normandy dominated a view of the Omaha beachhead, and was a well-wired observation post for Nazi gunfire. On confirmation of this fact, the destroyer U.S.S. Emmons was called upon to knock the tower down with some highly accurate shooting at noon of D-Day. To those who sailed that ship the tall spire will ever be a melancholy ghost.





Old Campaigners (Cold and Wet)

Mitchell Jamieson #230a

Watercolor, June 1944

88-193-IG

These are men of the U.S. Navy's 6th Beach Battalion in the Omaha sector. The terrible, confused experience of the landing and the first two days on the beach had by now turned into a routine pattern of hard work, sleeplessness and the kind of living conditions generally described as "rugged." The men already had the look of old campaigners, each adapting himself in his own way to his surroundings. Beach battalion losses were heavy here. They hit the shore with the first waves, but in this sector where resistance was so fierce, the work of organizing the unloading was virtually impossible until it was secured to some degree. The sign in the background pointed to one of the exits from the beach, which was just to the right of the picture. The men live in foxholes between here and the water's edge.





Old Campaigners (Preliminary Sketch)

Mitchell Jamieson #230b

Charcoal & wash, June 1944

88-193-IH



Basil B. St.
1944

THIS IS P-3
Basil B. St. 1944
A drawing done in 1944
of a group of men who
had just come
from the mountains
and were
resting on a sled.



Near a Mine Field in Verville-Sur-Mer

Alexander P. Russo #23

Ink with wash, June 10, 1944

88-198-W

These troops had been ashore for four days and were in the town of Verville-Sur-Mer, about one and a half miles inland from Omaha Beach. What was once a pleasant country town became a mass of ruin and devastation. It had the flavor and stench of death to these weary Yanks. Mine fields were a German defensive obstacle designed to "channel" advancing Allied troops into destructive fields of artillery and machinegun fire.





This Road Leads To a Beach Called Omaha

Alexander P. Russo #25

Watercolor, 1944

88-198-Y

Normandy, June 10, 1944. On this street in Verville-Sur-Mer, peasant life went on as usual after the terrific shelling on D-Day. Occasional shells from the enemy lines dropped close by, but life went on as usual. A tarpaulin covered a dead German to the left of the road. Tethered Allied barrage balloons, visible in the distance, were designed to protect the Allied beachhead from low-flying German aircraft.





Street in Verville-Sur-Mer

Alexander P. Russo #31

Gouache, 1944

88-198-AE

An American MP directed an armored car through a transit area, June 10, 1944. Military policemen were vital in directing Allied vehicular traffic and "keeping them rolling" toward the front. The destructive effect of the war on the local inhabitants and their property is evident.





Soldier in Verville-Sur-Mer, Normandy

Alexander P. Russo #24

Watercolor, 1944

88-198-X





Church in Verville-Sur-Mer

Alexander P. Russo #41

Gouache, 1945

88-198-AO





Soldiers Resting Near Church

Alexander P. Russo #44

Gouache, 1945

88-198-AR

A scene in Vierville-Sur-Mer, Normandy





Soldier Resting in Vierville-Sur-Mer

Alexander P. Russo #43

Gouache, 1944

88-198-AQ

On the map he was part of a line that was surging forward, part of an army - a man with a gun. He was part of an intricate fighting machine, but all too human. He rested where he could and thought of human things unrelated to war, presenting a picture of melancholy and tragic meditation.





Street in Vierville-Sur-Mer, Normandy June 10, 1944

Alexander P. Russo #42

Gouache, 1944

88-198-AP

This is the kind of destruction wreaked by both sides on hapless civilians and their communities that were caught in the tide of invasion.





Unidentified
Mitchell Jamieson #V-64
Pen & wash, circa 1944
88-193-SQ





Occupation Scene
Mitchell Jamieson #V-50
Pen, circa 1944
88-193-SB

As Allied troops advanced inland, they liberated French villages and towns.



The Invasion of Normandy: Beach Activity

As the fighting moved inland from the invasion beaches, they became hives of activity. Reinforcements arrived across the English Channel from Britain and thousands of tons of supplies came over on transport ships to increase the Allies' might. All was not quiet for the troops on the beaches or the ships awaiting their turns to unload - German warplanes swooped in to bomb and strafe, while German artillery (until it was driven out of range) continued to shell the beaches, making them places of continued danger.



Destination Omaha Beach

Alexander P. Russo #11

Gouache, 1944

88-198-K

This is the port side of LST 317, which carried troops, equipment and trucks loaded with land mines enroute to Omaha Beach on D-Day +1 (June 7, 1944).





J. Yakins, Seaman Aboard U.S. LST

Mitchell Jamieson #V-46

Pen & wash, circa 1944

88-193-RX



Seaman aboard U.S. C.T. ^f yellow
200



John Campbell, British Armored Corpsmen Abroad U.S. LST
Mitchell Jamieson #V-45
Charcoal & wash, June, 1944
88-193-RW

This British tanker came from Belfast, Northern Ireland.



1. Campbell
Belfast
N. Ireland

Battalion commando
Group 1
1944



British Troops Relaxing Aboard Ship on Way to Beach

Mitchell Jamieson #V-29

Charcoal & wash, June 1944

88-193-RE

One rested where and whenever one could, because once one entered the crucible of combat, it would be a long time between periods of meaningful sleep.



British troops relaxing about
mid-morning, 10 March
January 1944. 22-18.



M4 Tanks of British Armored Unit on Tank Deck of U.S. LST

Mitchell Jamieson #V-27

Charcoal & wash, circa 1944

88-193-RC

U.S. Navy ships weren't restricted to transporting U.S. troops and materiel, but also served the British and Canadian forces.



British naval gun
on deck of US LST



Unidentified

Mitchell Jamieson #V-24
Charcoal, 1944
88-193-QZ

British troops on an LST.





British Troops Napping Aboard LST - Men of a Tank Corps

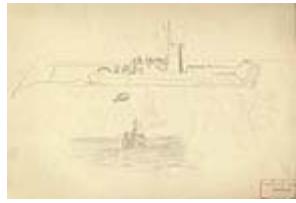
Mitchell Jamieson #V-34

Charcoal & wash, June 1944

88-193-RK



British troops looking aboard
LST - man of a tank onto
the beach



Blimp Over Ship Bow (sketch) & Starboard Ship (sketch)
Mitchell Jamieson #V32 (reverse side)
Pencil, June 1944
88-193-RI(b)

Studies of unidentified Allied naval vessels.



NO *Shay* NAV
OBJECTION
BATA *Shay* *Shay*



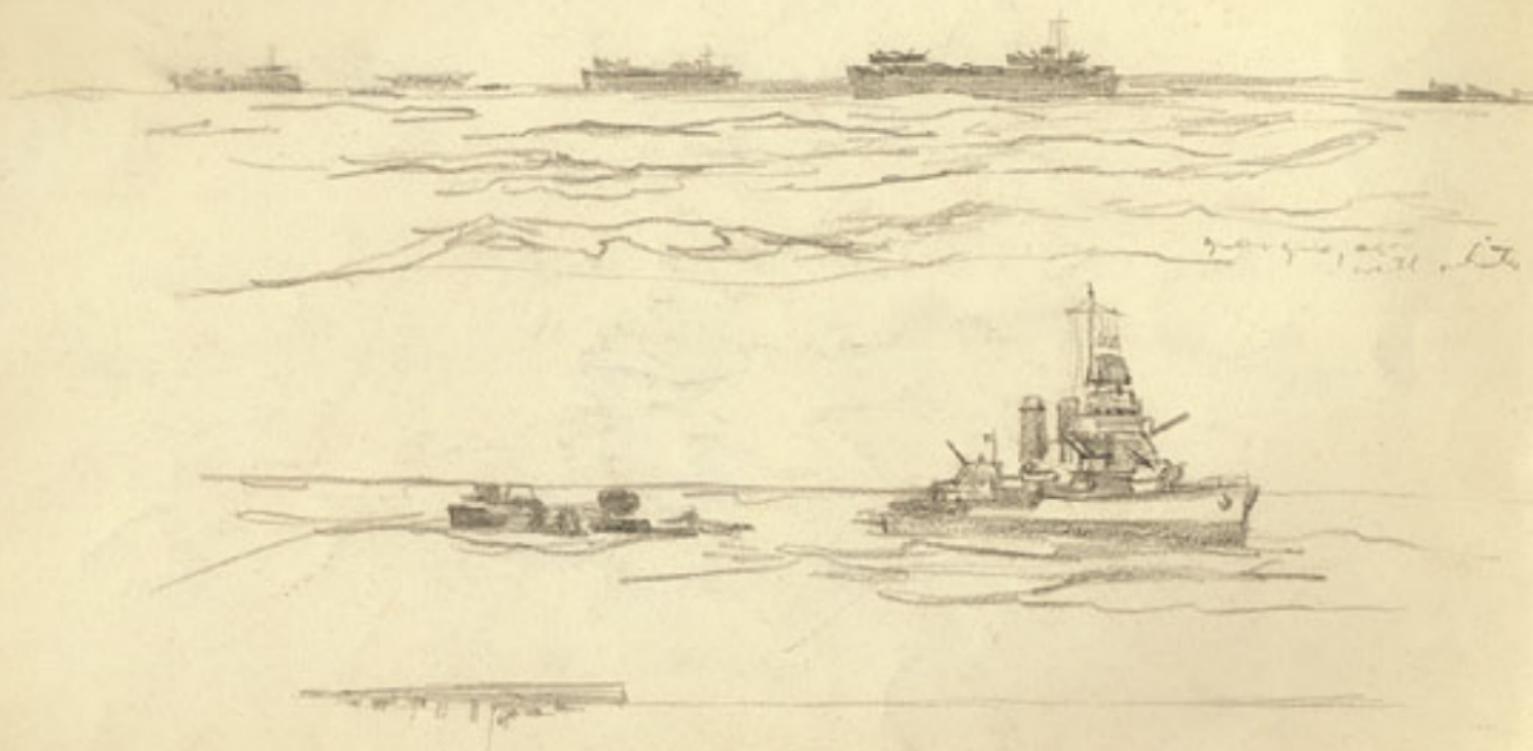
Unidentified

Mitchell Jamieson #V-46 (reverse side)

Pencil, circa 1944

88-193-RX(b)

Studies of Allied naval vessels.



1-3 ~~SECRET~~ NAVY
OMISSION



In the Transport Area, Omaha Beach

Alexander P. Russo #16

Gouache, 1944

88-198-P

The expected occurs as small boat crews returned after a busy day at landing men and supplies on Omaha Beach. Yellow-white flares dropped by German planes lighted the skies and ships, and their weird forms contrasted strangely against the pattern of tracer bullets fired into the thick foreboding clouds.





LSTs Waiting to Unload off Omaha Beach

Alexander P. Russo #14

Ink with wash, 1944

88-198-N

This craft was waiting for the signal from the beach which denoted a place for landing and unloading - a highly organized activity in which timing and discipline moved the right ships at the right time to the right place to unload the right cargo needed by troops onshore. The ship's crew and Army personnel watched the unloading activity from the forward starboard deck.





Navy Signalman - Omaha Beach

Dwight Shepler #199

Watercolor, 1944

88-199-GV

These Navy men set up a beach communications station between ships and shore - using the semaphore light (able to be seen from afar) and Morse code to pass messages from land commanders to ships offshore. The signalman with the telescope read the ships' semaphore signals and passed them on.





LST at Anchor off British Beach

Mitchell Jamieson #V-66

Pencil, June, 1944

88-193-SS



U.S.T. ~~not~~ ^{not} ~~not~~ ^{not} off British beach
Jan '44 M.J.



LST Waiting for Low Tide to Unload Cargo at British Sector Beach
Mitchell Jamieson #V-33
Charcoal & wash, 1944
88-193-RJ



LST waiting for landing to unload sand at
Brentwood, 1943
L. S. 1943



LSTs Unloading off Omaha On D Plus 2

Alexander P. Russo # 15

June, 8 1944

88-198-O





D Plus Seven
Dwight C. Shepler #151
Watercolor, June 13 1944
88-199-EY

On Omaha beachhead the wreckage of assault was thrust aside and reinforcements poured from LSTs lined up to spew forth their mobile cargo. It was not an uncommon sight to see thirty LSTs "dry out" and discharge their load on one ebb [low] tide, and float away on the flood [high tide]. The tide was 20 feet. With this sight repeated on Utah Beach and the British and Canadian beaches, the "lift" carried by various amphibious craft was enormous. The great offensive that broke out at St. Lo, swept through Avranches to Brittany, and swung for Paris was mounted with men and material that came in over the beaches. The "Ducks" [DUKW amphibious wheeled vehicles] were bringing cargo from a ship offshore; while members of the U.S. Navy's 7th Beach Battalion, which landed with the assault, are sandbagging the shelter of their signal station.

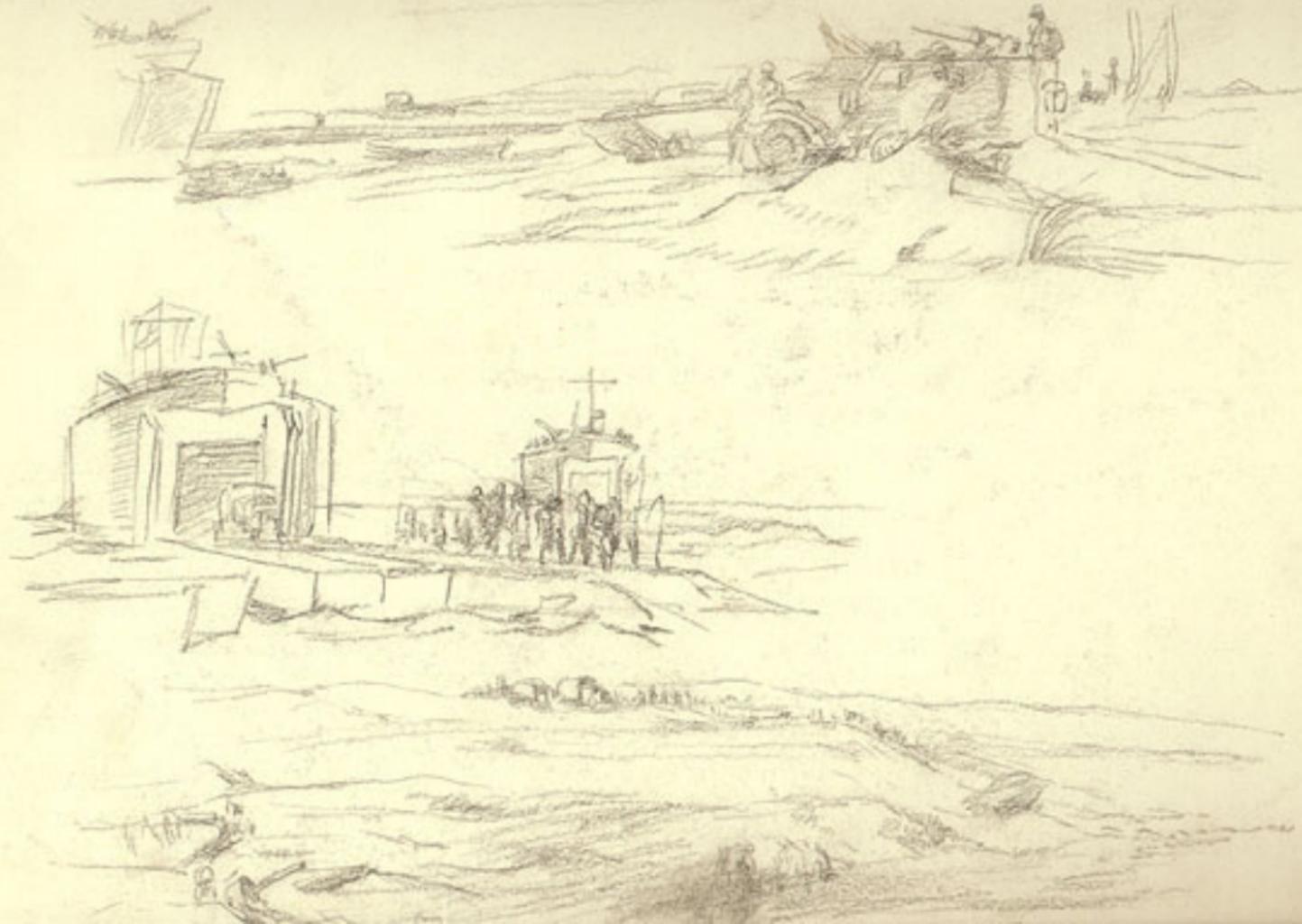


Painting by Robert M. Coates



D-Day Utah Beach
Mitchell Jamieson #I
Charcoal, June, 1944
88-193-PP

An artist's study of various landing beach activities.





Unidentified Landing Scene
Mitchell Jamieson #V-71 (reversed side)
Pen, circa 1944
88-193-SXb

The great, gaping bow gates of U.S. Navy LSTs opened when the ships came to the landing beaches at high tide, enabling their cargoes of tanks, trucks, and other war materials and troops to easily get to the shore.





LST

Mitchell Jamieson #I (reversed side)

Pencil & wash, 1944

88-193-PPb

An LST waited on the beach after unloading for high tide, which would enable her to back away from the shore to take the wounded and prisoners back to England.





Beach Activity
Alexander P. Russo #49
Watercolor, June 8 1944
88-198-AW

Men and supplies constantly poured inland from the beaches on D+2 (June 8, 1944).





German Gun Battery Off Omaha Beach in Allied Hands on D+3

Alexander P. Russo #20

Watercolor, 1944

88-198-T





Beach Activity Omaha Beach

Alexander P. Russo #50

Oil on canvas, 1945

88-198-AX



The Invasion of Normandy: Mulberry

One of the singular logistical achievements associated with the Normandy invasion was the gigantic artificial harbors, or "mulberries," that were designed, built, and transported to the landing beaches, which lacked the natural harbor facilities that would be vital to continued support of the invasion. Prefabricated in English ports, these "mulberries" and the artificial breakwaters (designed to prevent pounding by the sea) were laboriously towed across the Channel immediately after the invasion and assembled. They allowed deep-water Allied cargo ships to unload their cargoes quickly and efficiently. Also the LST's could do a quick turn around because they did not have to wait 12 hours for the tide to come in. A far larger amount of cargo moved ashore on artificial causeways.



Sinking the Breakwater

Dwight C. Shepler #160

Watercolor, June 17 1944

88-199-FH

A section of the great breakwater of Mulberry 'A,' towed a hundred miles across the English Channel, was worked into line by army tugs. Seabee crews aboard the huge, hollow concert structure (Phoenix) opened sea valves to sink the monster in its place off Omaha beach.





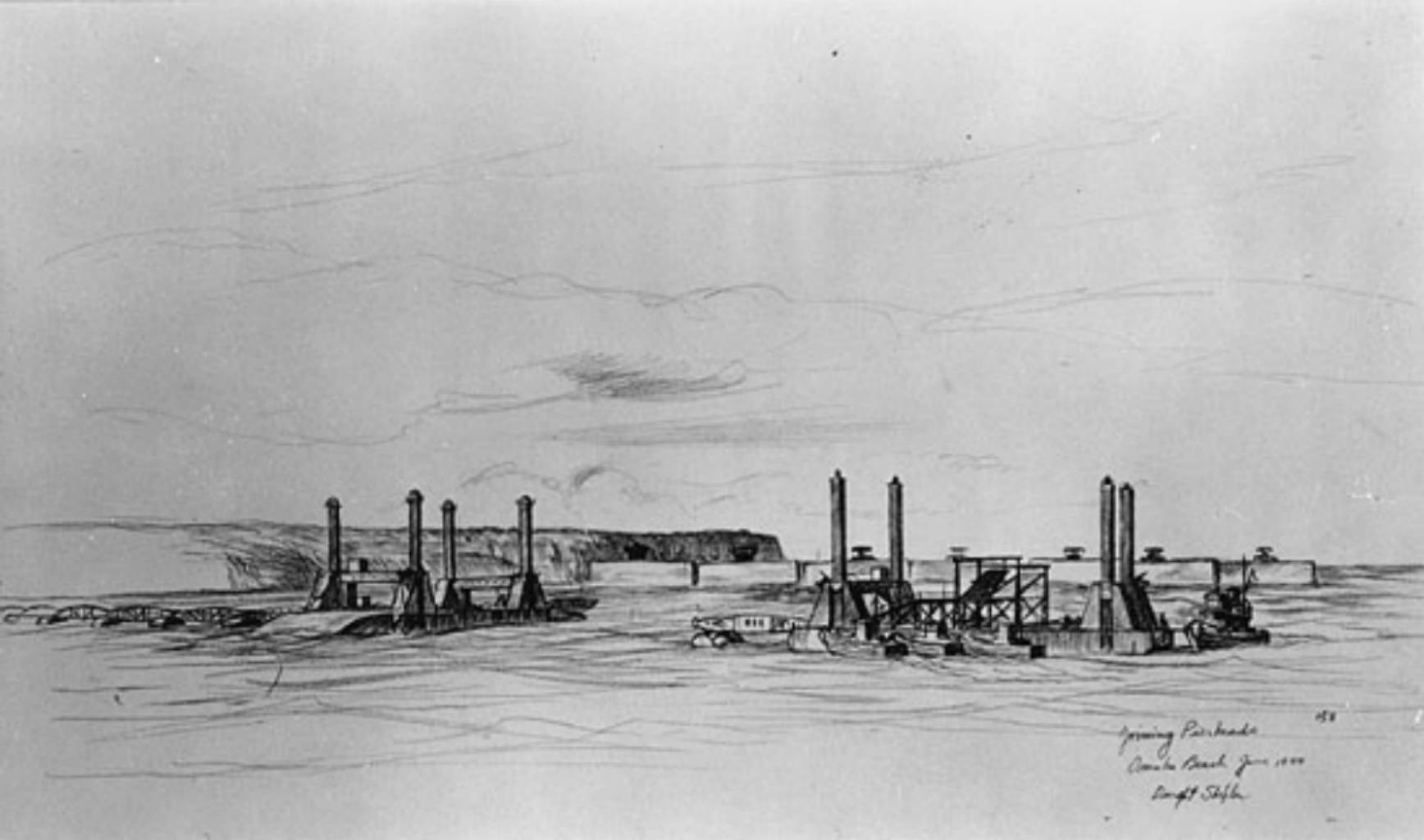
Joining the Pierheads - Omaha Beach

Dwight Shepler #158

Charcoal, June 1944

88-199-FF

A Loebnitz pierhead, just arrived by tow from Portsmouth, England, was joined to those already in place at the end of a pontoon causeway. It drove its 'spuds' to the bottom and formed part of a platform from which LSTs could discharge from both upper and lower decks. In the background is Pointe du Hoe, and the western shore arm of the concrete breakwater.

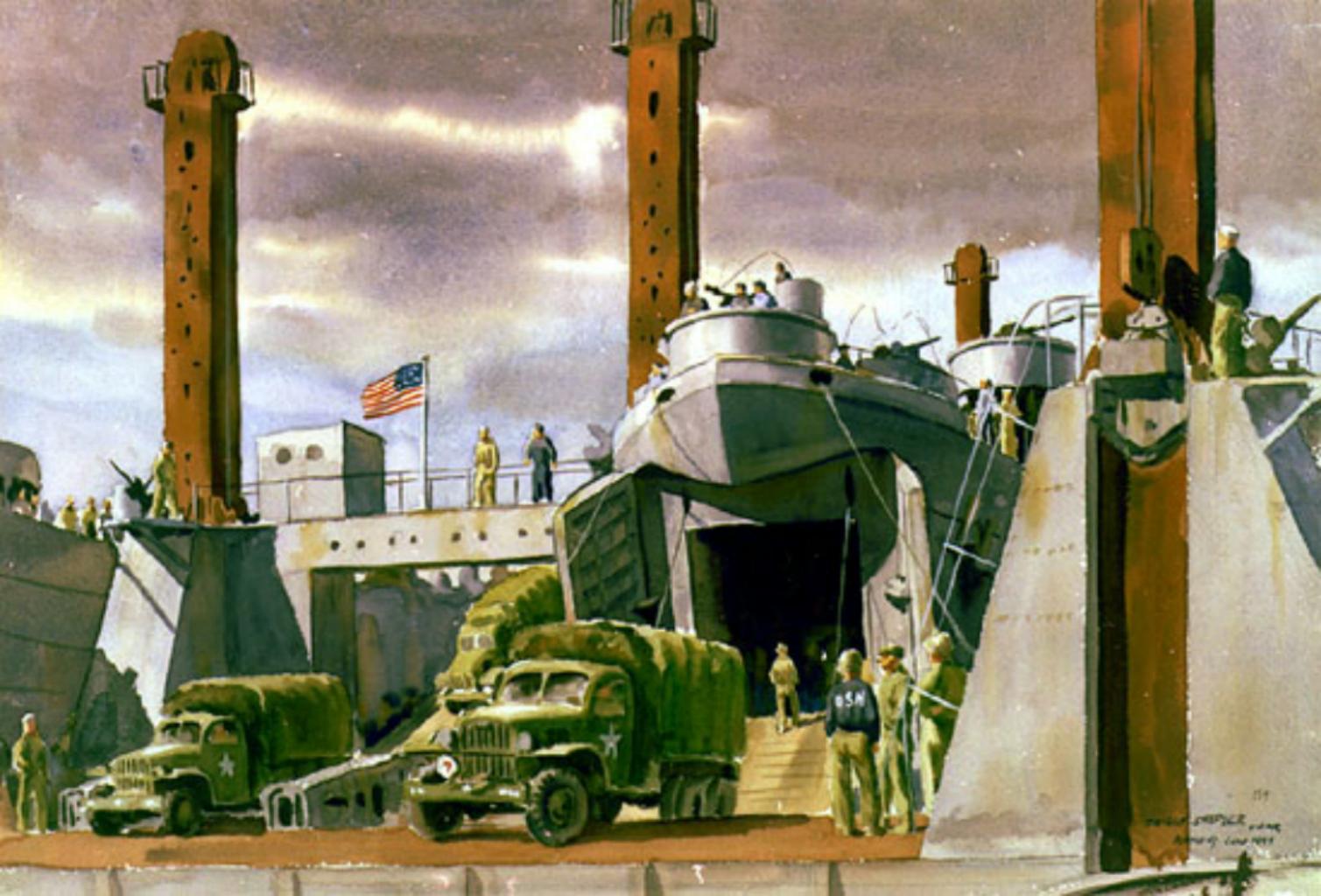


Joining Parkade
Santa Beach, June 1900
L. M. Stelle



Mulberry at Work
Dwight C. Shepler #159
Watercolor, June 1944
88-199-FG

An LST discharged its cargo from both upper and lower decks onto a T-shaped formation of floating pierheads. Completed in amazing time, the floating piers operated only a few days before the almost unprecedented summer storm of June 19-20, 1944, which seriously damaged the artificial harbor.



The Invasion of Normandy: The Storm of 19-20 June, 1944

The weather was always an unknown factor. Storms in the English Channel have always been violent, with the wind whipping the waves in the confined area between Normandy and England. The great storm of June 19-20 succeeded in doing what the Germans had not been able to do - destroy the great "mulberry" artificial harbors.



The Storm From Seabee Hill

Mitchell Jamieson #232a

Watercolor, June 1944

88-193-IK

From this spot, where the Seabees had their camp, one could look down and see disaster in the making. This view looked east along the Omaha sector, at the scores of amphibious craft and pontoons, at the causeways and barges gradually being pounded and ground into pieces. The Seabees helplessly watched their work down below being wrecked beyond hope. This was the beach where resistance was so fierce and losses were heaviest on D-Day. A look at the terrain reveals why. The entire beach was commanded from these heights by casemated guns, mortar pits and machine gun nets. The wrecked field gun in the foreground was one of many such used from pillboxes under several feet of concrete and connected by tunnels and other emplacements. Concrete mortar pits were a few yards to the left of this picture, sunk about seven feet into the ground. Each was provided with small painted views around the top of the interior corresponding with the actual view in every direction, marked with the range so that the gunner could lay his shells where he wanted without exposing himself. Directly below was one of the road exits from the beach, muddy and almost impassable. Beyond could be seen the tank ditch running parallel with the shoreline - the ground started to rise in varying degrees of abruptness on the landward or left side of the ditch. Barbed wire was strung all along here and there was practically no cover for the attacking troops who stormed these defenses.





The Storm from Seabee Hill

Mitchell Jamieson #232

Ink & wash, June 1944

88-193-IJ

In the distance was the stretch of sheer cliff which U.S. Army Rangers scaled to get at the heavy batteries placed there, and the long strip just this side of it was the floating bridge leading out to the pierheads constructed for the unloading of ships. The line of sunken block ships, so placed as to break the surf and protect shipping, stretches to the right of the pierhead. In spite of this shelter, amphibious craft were blown ashore in great numbers. Along the length of the beach were wrecked LCIs, LCTs and pontoon sections for unloading. A little to the left of the hill, in the middle distance, there was an airstrip where wounded could be evacuated from the field hospital a little distance inland. The cemetery was situated on a hill this side of the airstrip. NOIC headquarters was on hill in the distance overlooking the beach. No unloading was possible while the gale raged, and there was nothing to do but sit tight for the moment.





Storm, Omaha Beach
Mitchell Jamieson #275
Oil on board, circa 1944
88-193-KP

Small invasion craft were tossed about like corks in the gale that did so much damage a few weeks after D-Day.





Storm on "Gooseberry"
Dwight C. Shepler #162
Watercolor, June, 21 1944
88-199-FJ

There, with decks awash in the roaring sea, the sunken block ships of the great harbor of "Mulberry" successfully rode out the storm. The part of the breakwater formed by the line of sunken ships was called "Gooseberry." Though they worked about on the bottom, the ships held their place throughout the unseasonal blow of June 19-22, 1944. At the height of the gale's fury, gunners stationed on a sunken merchantman sought safety on the fo'c'sle of the H.M.S. Centurion, an old British battlewagon which was the western bastion of Gooseberry.





Beach in Normandy During Storm

Mitchell Jamieson #233

Watercolor, circa 1944

88-193-IL

A heavy storm stopped all unloading at the beaches and did considerable damage several days after D-Day. This view looked east along a stretch of the westernmost of the two American beaches during the worst period, when all types of small craft were blown ashore, together with pontoon barges and "rhinos," in one gigantic mass. Many small craft sought the shelter of the block ships, and when their anchors would not hold they were forced onto the beach en masse, knocking great gaping holes in each other. A beached LCM and pontoon sections are in the foreground, and in the background are a wrecked LCI and more small amphibious craft.



Painted during the 1850s
by a member of the crew



During the Storm
Mitchell Jamieson #V-75
Charcoal & wash, June 1944
88-193-TB

Wreckage of the pontoon causeway.





The End of Mulberry "A"
Dwight C. Shepler #161
Watercolor, 1944
88-199-FI

Below the bluff of the Omaha beachhead, the twisted relic of the fabulous artificial harbor of Mulberry filled the sea. The row of concrete caissons paralleling the shore finally disintegrated on the third day of the great storm of June 19-22, 1944, letting the seas though to break up the floating piers.



The Invasion of Normandy: Port-en-Bassin

These studies of a small Norman coastal town illustrate the effect of the war on the local population.



Port-en-Bassin, Normandy

Dwight C. Shepler #152

Watercolor, June 1944

88-199-EZ

Notched into the cliff area between the American and British beachheads, this little port was taken from the rear by British and American forces. The waterfront was battered from the shelling of the town's German coastal guns by Allied naval ships, and duels with a Nazi flak ship which lurked behind the big breakwater at the harbor entrance. On D-Day the sign on the Grand Hotel De La Marine could easily be read through binoculars from the bridge of the destroyer U.S.S. Emmons (DD-475), which together with the battleship U.S.S. Arkansas (BB-33), had a couple of sharp contests with Port-en-Bassin's fixed German guns.



John Singer Sargent
Watercolor, 1944



Reading the Notices Port-en-Bessin

Mitchell Jamieson #V-25

Pen, June 1944

88-193-RA



reading the notice - port au Prince
m.j. 1984



Fountain at Port-en-Bessin Used as Signpost by British Troops

Mitchell Jamieson #V35

Pen & wash, June, 1944

88-193-RL



for sale at Port Royal
in the vicinity of
the French Embassy
in Paris
France

Blue and white

Peter Bönnig



Harbor Scene
Mitchell Jamieson #V-76
Pencil, circa 1944
88-193-TC(b)



1441

88-153-TC 1/16

The Invasion of Normandy: Cherbourg

One of the Allied objectives after landing in Normandy was the capture of the port city of Cherbourg, with its facilities that could be used for landing reinforcements and materiel. Cherbourg was also a target because it was a great base for Nazi U-boats, protected from Allied bombing and gunnery by massive concrete "pens." Although war's destruction was evident, the Allies captured Cherbourg with its port relatively intact.



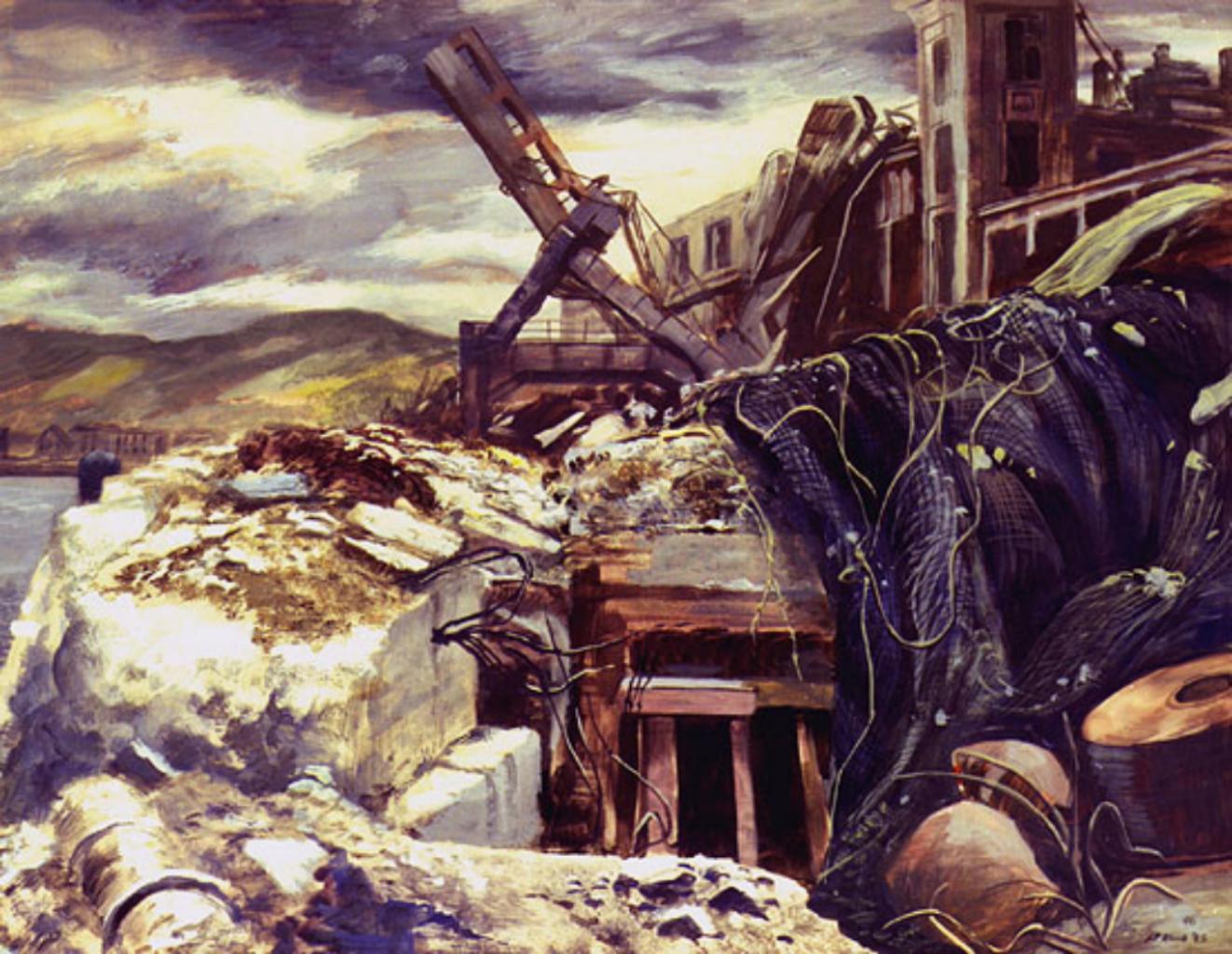
Wreckage in Port of Cherbourg

Alexander P. Russo #46

Gouache, 1945

88-198-AT

German demolition and Allied shelling left the port of Cherbourg in appalling ruins. This scene showed an entrance to one of the underground fortifications in the foreground, with a wrecked crane and ruined buildings in the background.





Wrecked Crane in Port of Cherbourg, I

Alexander P. Russo #47

Watercolor, 1945

88-198-AU

There is something pitifully human about twisted steel girders. They seem to be reminiscent and symbolic of a crying Europe, which the Nazis had plundered and left in devastation.





Wrecked Crane in Port of Cherbourg, II

Alexander P. Russo #48

Gouache, 1945

88-198-AV





Wrecked Crane Base - Cherbourg

Mitchell Jamieson #239a

Ink & wash, August, 1944

88-193-IS

Part of the German demolition on the waterfront at Cherbourg. German horse-drawn ammo carts are in the foreground.



Crash boat at Chelmsford
August 1914



Scuttled Ship Cherbourg

Mitchell Jamieson #238b

Charcoal & wash, 1944

88-193-IR

Salvage crews worked to raise a sunken ship which lay off one end of the Transatlantique pier at Cherbourg. This deck was so badly wrecked and so many ships were sunk around it, that it could not be used at all by Allied forces.





Inner Harbor - Cherbourg
Mitchell Jamieson #239b
Charcoal & wash, August, 1944
88-193-IT

This image shows fishing boats and houses along the waterfront in an area that escaped extensive damage.





Working on Sunken Coaster Arsenal at Cherbourg

Mitchell Jamieson #V-71
Pen & wash, circa, 1944
88-193-SX



and a sketch



Cherbourg Arsenal
Dwight C. Shepler #217
Charcoal, July 2, 1945
88-199-HN

A sketch that was done a year after the Normandy Invasion of the harbor town of Cherbourg. Along the bottom of the drawing are color notes: top roof was red, burnt our building warmish brown, sea wall has pinkish top, old gun car dark gray, red brown car.



Chertsey Surrey
July 2 1945
Night shower over



Outside View U-Boat Pens - Cherbourg

Mitchell Jamieson #240b

Ink & wash, August, 1944

88-193-IV

The rear of a reinforced concrete U-boat pen at Cherbourg. These pens protected German U-boats from air attack when they were in port. The rounded top of the pen was camouflaged to make it look like just another arsenal building when viewed from the air. In the background, work was in progress at the time the arsenal was captured.



0800-1
2900-1



Entrance to U-Boat Pen, Cherbourg

Mitchell Jamieson #240a

Charcoal, ink & wash, August, 1944

88-193-IU

This shows the massive entrance to a U-boat pen at Cherbourg with the gate demolished by the Germans, who evidently did not try to demolish the walls themselves - 18 feet thick in some places. The pens were so constructed that additional thicknesses of concrete could be added without altering the basic structure.





Interior of U-Boat Pen - Cherbourg

Mitchell Jamieson #240c

Ink & wash, August, 1944

88-193-IW





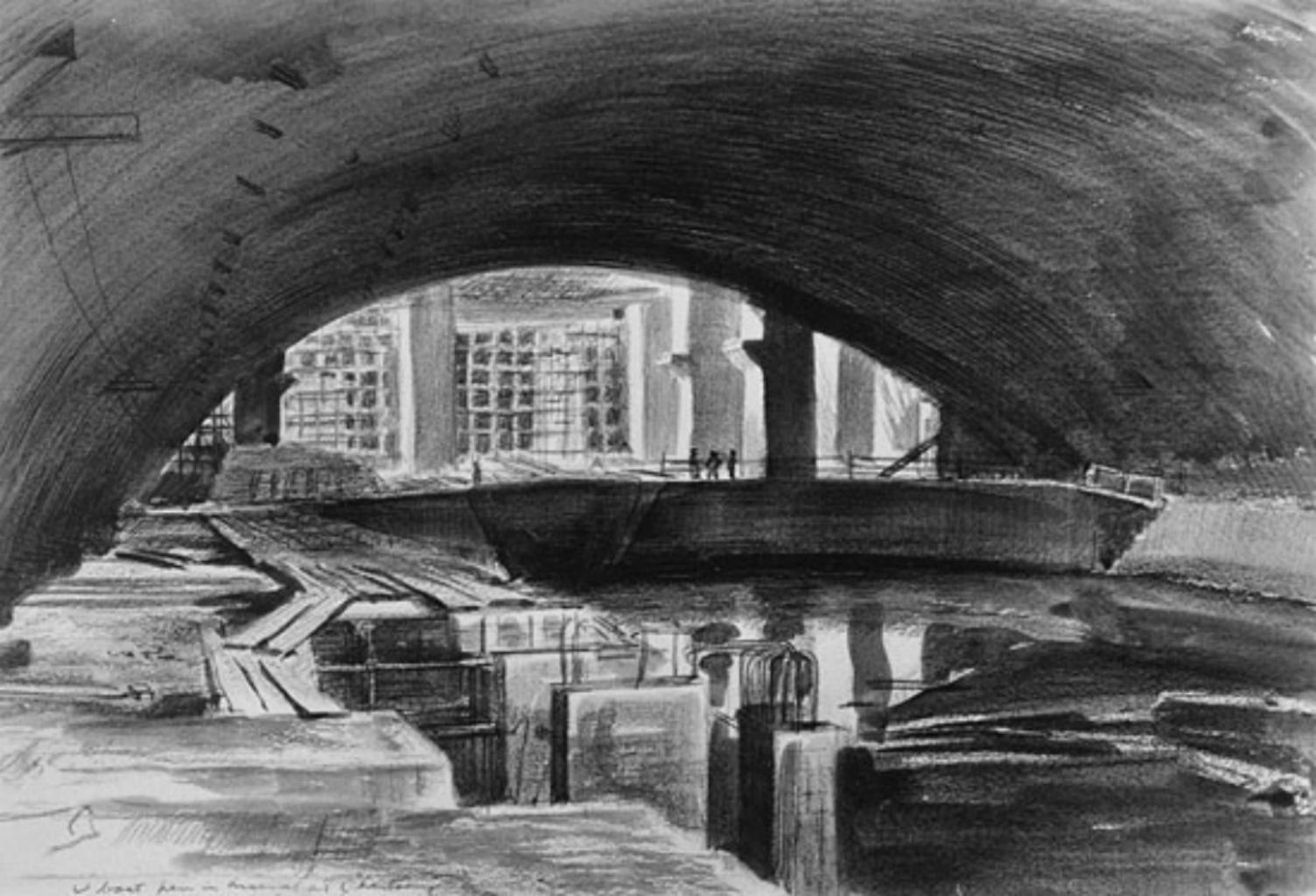
U-Boat Pen in Arsenal at Cherbourg

Mitchell Jamieson #250

Charcoal & wash, August 1944

88-193-JI

An uncompleted section of the side of this pen is shown in the foreground.



View of the bridge under construction.



Demolished E-Boat Pens, Cherbourg

Mitchell Jamieson #V-63

Charcoal & wash, August 1944

88-193-SP

The E-Boat was the German equivalent to the PT Boat. They were used along with the U-boats to harass Allied ships in the Bay of Biscay.



damaged C boat pens
Chabong
Aug 1944



OVERTURNED CARS AND ARSENAL AT CHERBOURG

Mitchell Jamieson #V-70

Charcoal & wash, circa, 1944

88-193-SW

This scene depicts railroad cars overturned by Allied shells or bombs.





Street Scene

Mitchell Jamieson #V-76
Pen & wash, circa 1944
88-193-TC



BEI FLIEGERALARM
EINE AHT FREI HÄLDE
EN ALERTE UND EN
LA PASSAGE LIBRE

RAUM
2



Napoleon and the GI - Cherbourg

Mitchell Jamieson #238a

Ink & wash, 1944

88-193-IQ

The statue of Napoleon on the Cherbourg waterfront presided over the incessant unloading of supplies via amphibious DUKW "ducks" by African-American troops of the U.S. Army. Napoleon is pointing towards England and the inscription on the base says, "I resolve to rival at Cherbourg the marvels of Egypt." Actually, the Germans with their slave labor from all over Europe and their massive concrete defensive structures came closer to this goal than did Bonaparte.





Cherbourg, July 4, 1944

Dwight Shepler # 154

Watercolor, 1944

88-199-FB

The first note of a gaiety in a grim month of fighting was a concert by the Cherbourg band on July 4, 1944, in the slightly battered Place de la Republique. An army sound truck announced the event throughout the liberated town, and the battered-dazed populace flocked to the scene, putting on the bright clothes they somehow had saved for such an event. Some of the spectators were just returning to town with their goods and chattels after flight to the outskirts during the siege. The program concluded with "The Star Spangled Banner," "God Save the King" and the "Marseillaise."





Fleet Admiral Ernest J. King, U.S.N.

McClelland Barclay

Oil on canvas, circa 1944

48-31-C

King was the top Naval officer in charge of the Atlantic Fleet.



MAXIMILIEN BRICELIAT
U.S.N.R.



General Dwight D. Eisenhower, U.S.A.
McClelland Barclay #1
Oil on canvas, circa 1944
88-168-A

Eisenhower was the Supreme Allied Commander and the man behind the Normandy Invasion.



WILLIAM BARCLAY
1944



Admiral Sir Bertram H. Ramsey, R.N.
Dwight C. Shepler #138
Charcoal, May 1944
88-199-EK

Famous as the British flag officer who engineered the Dunkirk evacuation, and commander of the British Task Force at Sicily, Ramsey commanded the great Allied amphibious force of continental invasion at D-Day.



W.M.T. SMITH 2000
England, May 1919
138

Rear Admiral Sir T. Phillip Vian, R.N.
Dwight C. Shepler #139
Charcoal, May 1944
88-199-EL



In command afloat of the British and Allied half of the assault forces, he was a hero of the Norway and Mediterranean campaigns.



Dwight D. Eisenhower

Dwight D. Eisenhower
May 1949



Rear Admiral Alan G. Kirk, U.S.N.

Dwight C. Shepler #137

Sepia on paper, March 1944

88-199-EJ

A veteran of the Sicilian invasion, Kirk was in command afloat of an Allied assault force.



157

BENJAMIN FRITH-LEWIS
1954
London, April 1999



Rear Admiral John L. Hall

Dwight C. Shepler #142

Charcoal, June 11, 1944

88-199-EP

This veteran of amphibious campaigns commanded Force O at Normandy. His craft assaulted Omaha Beach, while that of the late Rear Admiral Moon attacked Utah Beach, both grounds comprising Western Task Force. Omaha Beach, backed by heavily defended bluffs and cliffs, stretched from Port-en-Bessin to Pointe de Hoe, and was bitterly contested. Hall also commanded one of the task forces of the Sicilian invasion. This sketch was done from life on his flagship on D plus six.



J. L. Sharpe Jr.

1960
Holmby, June 1960



Lt. Commander John D. Bulkeley
Dwight C. Shepler #140
Sepia on paper, 1944
88-199-EM



John D. Bulkeley

1. DUSTY SHEPHERD 1948
England 1948
140



**Navy Scouts of "Omaha Beach: Lt.(j.g.) Phil Bucklew U.S.N.R.
and Lt.(j.g.) Grant G. Andreason**
Dwight C. Shepler #143
Charcoal, June 11, 1944
88-199-EQ

These junior lieutenants spearheaded and guided the two assault landings of Omaha beachhead. In their support craft they were the first men in, just after dawn, while dusk found them still on the job and, strangely enough, still alive. Both distinguished themselves at Sicily and Salerno, Bucklew holding the Navy Cross and the Silver Star.



1893 Phil Buckland 1912

Mary Scott of
"Carrick" Beach.

Sketches made 1912
Edward J. Steichen

1893 Grant G. Andreassen 1912



Monsieur Leon Gouye, Pecheur, Le Maire de Grand Camp Les Bains

Dwight C. Shepler #148

Pastel, June 1944

88-199-EV

This Normandy fisherman was mayor of the first town set free at the American beachhead. He assisted the invading forces in making use of the tiny port for the unloading of supplies. His portrait was sketched in his house, which was somewhat battered by U.S. Naval shellfire.



M. Léon Jouhaux, fableur.
Le Marin de Grandcamp, les Vains

PAUL THÉPÈDE. 1902.
Sunday June 1902